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SCRAPS FROM A COLLECTOR'S NOTE BOOK

BEING NOTES ON

SOME CHINESE PAINTERS OF THE PRESENT DYNASTY

WITH APPENDICES ON

SOME OLD MASTERS AND ART HISTORIANS

BY

FRIEDRICH HIRTH,

Professor of Chinese, Columbia University in the City of New York.

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LEIDEN, FORMERLY E. J. BRILL.
LEIPZIG, NEW YORK,
OTTO HARRASSOWITZ. G. E. STECHERT & Co.
1905.

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Unknown Painter (19. cent.?): A Crane.

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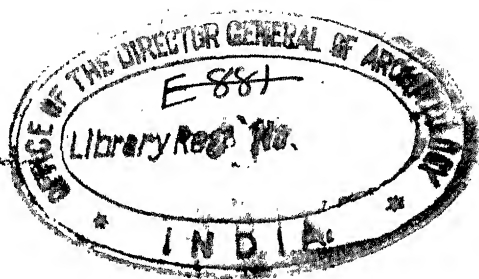
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PREFACE.

When, in September 1897, the author of these "Scraps" submitted to his friends at the International Congress of Orientalists of Paris a little pamphlet on the native sources of a history of Chinese pictorial art ¹⁾, he was struck by the justness of the criticism offered by a learned art historian in Munich, the late Conservator of the Bavarian state collection of old paintings Dr. Bayersdorfer, who remarked to him: "My dear Sir, what you are writing is not a history of Chinese art, but a history of its history". He thereby hit the nail on the head. The Chinese have probably as much right as any nation to say: life is short and art is long; their art is long indeed, but its history is a good deal longer. With its vast literature, of which Professor Giles has just presented us with an excellent selection of specimens ²⁾, Chinese art history is bound to remain a purely academic study, the sport of sinologues, unless we make the serious attempt to approach the art itself in the shape

1) "Ueber die einheimischen Quellen zur Geschichte der chinesischen Malerei von den ältesten Zeiten bis zum 14. Jahrhundert". Leipzig, Otto Harrassowitz.

2) "An Introduction to the History of Chinese Pictorial Art" by Herbert A. Giles, M.A., LL.D. (Aberd.), Professor of Chinese in the University of Cambridge. Shanghai, 1905.

of existing specimens. In this we are, unfortunately, hampered by a great stumbling block: the difficulty of procuring specimens. If we take into consideration that the several hundred masters mentioned in Giles' book are a comparatively small portion of those having actually made a name up to the end of the Ming dynasty (A.D. 1644), the number of old original works accessible to European students is quite insignificant in proportion to the literary information on record. The earliest periods up to about the 10. century A.D. are represented by a very few originals, and even Sung and Yüan works (10. to 14. centuries) are very rare, at least in American and European collections, as compared to materials open for study of our own Western Art. I have no doubt that treasures untold are as yet in the hands of private owners in China, Japan and Corea; but as long as we have no opportunity to study them, modern copyists and imitators have to serve as a makeshift.

The old masters of the Chinese, especially the classics of the five centuries extending from the 10. to the 14. century, have served as models to two classes of imitators, the Chinese and the Japanese. Pictorial art in Japan is of a twofold kind; we have to distinguish there between indigenous efforts and the styles cultivated in imitation of old Chinese models. The second class ranks high with the Japanese themselves, and with us, too, this style of Japanese art is becoming more and more appreciated partly on account of its own merits, partly because the Japanese take pleasure in our admiration and make no difficulty in becoming the most eloquent interpreters of the beauties of this most charming feature of their culture. I am far from wishing to belittle Japanese successes in this respect. But it seems to me that our appreciation of Chinese efforts in the same direction has somewhat suffered by our enthusiasm about the rival art of Japan. Chinese painters of the Ming and present dynasties have been stigmatized as representing a period of decadence, because

it seems a matter of course that their works should be measured in proportion to the undisputed merits of their own ancestors. Moreover, the Chinese of the present day are utterly indifferent as to whether their art makes an impression on us, or not; for, although we have had ample opportunity to admire the oratorical powers of Chinese speakers before Western audiences, none has as yet come forward as an interpreter of that subject so familiar to all educated Chinese, his native art. Even on Chinese soil the natives are generally reticent on the subject; dealers and owners of art treasures will withhold their best scrolls from the eyes of the lusty foreigner, who will at the best wrench from them a dilapidated Ming, not to speak of Yüan and Sung pictures. All this has tended to cause modern Chinese art to be neglected in a manner quite out of proportion with its real merit. The better masters of the Ming and present dynasties may not come up to those of the preceding periods, yet they have created excellent works, and considering the lack of authentic monuments of the older schools, Ming and Ts'ing pictures help to acquaint us with their styles, if we know from their endorsements which of them they represent either as copies or as imitations. What Chinese art historians have placed on record in connection with the artistic development of modern masters, the genealogy of styles to be reconstructed from literature, one of the principal studies yet before us, thus promises to be a great help to the student. Pictorial art during the Ming period (A.D. 1368—1644) has been ably dealt with by Prof. Giles in the last chapter of his book (pp. 149—170). All I would add from my own practical point of view is an observation which applies still more to the preceding periods: the literary information on record does not always correspond to the experiences bound to be made by every enquirer seriously bent on studying the subject on the spot. The mere literary student will undergo that difficult work of un digging from old records

biographical facts, anecdotes and characteristics about artists of whose works every trace was lost soon after their lifetime and whose names are hardly ever mentioned as having stimulated later workers with efforts similar to their own; on the other hand, since it is impossible to reproduce all the Chinese information on record, a selection made without a practical knowledge of the native dealers' tradition, such as only a collector will acquire, may lead to the omission of painters whose works command a decided position on the picture market. Among these I should have liked to see Giles' notes extended to three of the best known Ming painters, *viz.*

Lü Ki (呂紀, also called T'ing-chōn, 廷振), known in Japan as Riōki, a contemporary of T'ang Yin (about A.D. 1500), a distinguished painter of birds, landscapes and figures;

Lu Chi (陸治, also called Su-p'ing, 叔平, and Pau-shan, 包山), a great landscapist and painter of flowers, birds, bamboos and rocks, known in Japan a Riku-ji (A.D. 1496—1576); and

Sū Wei (徐渭, also called Wōn-ts'ing, 文清, Wōn-ch'ang, 文長, and Tién-ch'ī, 天池), in spite of K'iu Ying, his contemporary (16. century), probably the greatest colorist of his time, whose very blots were looked upon as witnesses of his skill.

Apart from these I would emphasize as the greatest Ming artists, whose works are not beyond reach, though they have at all times been copied and counterfeited by impotent daubers: *T'ang Yin* (Giles, p. 158), a contemporary of Raphael, since he died in A.D. 1523, and his teacher *Chōn Ch'ōn* (p. 159), *K'iu Ying*, *Wōn Chōng-ming* the Academician, usually quoted as *Wōn Tai-chau* (文待詔, A.D. 1470—1559, cf. Giles p. 159), *Shōn Chōu* (p. 160), *Ch'ōn Shun* (ibid.), *Chōu Chi-mien* and *T'ing Yün-p'ōng* (p. 163).

Prof. Giles does not, unfortunately, give us an account of the painters of the present dynasty, "chiefly for lack of materials", and he adds (p. 170): "There is no authoritative work on art



LÜ KI: "Gold Pheasants". Dated 1497



LU CHI (1496-1576): Bamboos and Peach-Blossoms.
Imitating the coloristic manner of T'ang Yin (1470-1523).





T-ANG YIN; "Carp". Dated A. D. 1508.

under the Manchu-Tartars, from which a translator could make interesting or important extracts". He quotes Chang Kōng's *Kuo-chau-hua-chōng-lu*, it is true; but he despises that source of information, because it contains "no criticism, and nothing which points to a renaissance in pictorial art". "There" he says, "as in literature, the Chinese are content to look back upon the glories of the past. They have allowed the Japanese, once their pupils, to pass them in the race; and the decadence, which set in under the Mings, is now everywhere accepted with equanimity and resignation".

By this somewhat sweeping criticism, which I am afraid is the outcome of an old prejudice readily accepted by many art students who have not seen as much as a dozen scrolls drawn since 1644, it seems to me poor justice is done to a class of artists who have striven just as hard as their Japanese contemporaries to grasp the spirit of the old Chinese models imitated on either side of the Yellow Sea. How far they have succeeded in this effort, we should not attempt to decide without having at least seen some of the works of their best masters. The labor invested by Prof. Giles in translating the extracts forming the main body of his book is truly Herculean and none but a fellow student who, like myself, has worked in the same field will realise the difficulties he has successfully overcome; but I cannot fall in with his complaint about lack of materials as regards the present dynasty and the conclusions he draws from it. In the voluminous native literature dealing with that period I cannot discover anything like equanimity and resignation. Of course, the great old masters are named with that respect due to them; this is precisely what we see in Japan, whose art historians will never disclaim that debt of gratitude they owe to their Chinese prototypes of the T'ang, Sung and Mongol periods. But even the most recent Chinese writers on pictorial art under Manchu rule, far from betraying discouragement of any kind, are full of enthusiasm

about the great painters of the K'ang-hi period such as the Four Wangs and Yün Shóu-p'ing and some of the better masters of the 18. century. Our sources are by no means scanty as regards criticism; but, to be honest, I must confess that, with our present insufficient knowledge of the work actually done, which we ought to have seen and studied, before reading the biographies, it is in most cases impossible to understand, without serious blunders, the terminology of native art writers.

I shall not attempt to persuade readers of the superiority of Chinese pictorial art during the last two or three hundred years; and I do not wish to draw comparisons between the two rivals, the Japanese and native imitators of old Chinese classics. But I would advise serious enquirers not to be carried away by prejudices without an effort to see some good works by recognised masters of the period. Whatever the result may be, the "Scraps" now offered in the shape of desultory notes, dotted down by their author a dozen years ago for purposes of reference when forming a collection of scrolls and sketches in the old art city of Yang-chóu on the Grand Canal near Chinkiang, will not be found quite useless in the hands of foreigners bent on similar pursuits.

The main part of the present paper is devoted to some painters of the Manchu dynasty. I say "Some Painters", because the number of those I might have mentioned is endless. My selection is based on two somewhat conflicting principles. On the one hand I have tried to provide the names of the acknowledged first masters: the Four Wangs (N^{os} 8, 9, 10 and 11 of my List), Yün Shóu-p'ing (N^o 12) and Wu Li (N^o 13). These six K'ang-hi painters may be said to be hors de concours as overtopping all the others. Next in rank follow, according to a classification attempted in the *T'ung-yin-lun-hua* (s. below), ten painters described as *ta-kia* (大家), i. e. "Great Masters", viz.

Tung K'i-ch'ang (N° 1), Wu Weï-yé (N° 15), Tsóu Chī-lín (N° 14), Ch'ôn Hung-shóu (N° 16), Yang Wôn-ts'ung (N° 17), Chang Hiau-ts'óng (N° 18), Fang Hōng-hién (N° 19), Chang Fōng (N° 20) and the Priests K'un-ts'an and Tau Tsi (N°s 22 and 23). I have otherwise made my selection for practical purposes, and many of the *dii minorum gentium* have been entered merely on that ground. Where these notes, collected in the first instance for my own personal satisfaction, fail, readers will in most cases obtain information from the literary helps I have used, among which I here mention the principal titles.

1) *Kuo-chau-hua-shī* (國朝畫識) in 17 books, a biographical dictionary of painters of the present dynasty covering the period of say A.D. 1644 to 1797, the preface being thus dated. It contains notes on 770 artists and is compiled from a very large number of works, among which the *Hua-chōng-lu* (畫徵錄) and the several local gazetteers (*fu-chi*, *hién-chi*, etc.) are most conspicuous. Cf. my remarks on this work in *T'oung Pao*, Vol. VI, 1895 p. 323 *seqq.*

2) *Mo-hiang-kū-hua-shī* (墨香居畫識) in 10 books, a continuation of the *Kuo-chau-hua-shī*, covering the period of 1812 to 1848, as stated in the Introduction. *S. T'oung Pao*, l. c.

3) *Sung-yüan-i-lai-hua-jōn-sing-shī-lu* (宋元以來畫人姓氏錄) in 36 books, published in 1830. This is by far the most useful handbook for the knowledge of painters from the beginning of the Sung dynasty (11. century) down to the beginning of the 19. century. The several biographies have been derived from more than 700 different works and are arranged according to rhymes. This work ought to be in the hands of every student of the art and is indispensable to collectors of scrolls.

4) *T'u-hui-pau-kién* (圖繪寶鑑), first published in 1365, but republished and enlarged several times, contains in chapter 7 of its modern edition a series of notes on painters of the present

dynasty, very condensed, but to the point. Since they are quoted in the *Hua-jōn-sing-shi-lu*, it is not likely that much information may be got out of it in addition to that contained in that larger compilation. Regarding this work readers will find some notes in my paper "Ueber die einheimischen Quellen zur Geschichte der chines. Malerei", p. 35 *seqq.* See also Appendix II of this publication, N° 17: Hia Wōn-yen.

5) *Yang-chōu-hua-fang-lu* (揚州畫舫錄) in 18 books, published in 1795, a description of the city of Yang-chōu, chiefly devoted to art life and containing the biographies of about 70 painters of the present dynasty. Cf. my letter to Prof. Friedrich Müller of Sept. 28, 1896, in *Wiener Zeitschr. f. d. K. des Morgenlandes*, Vol. X, p. 306.

6) *T'ung-yin-lun-hua* (桐陰論畫) in 3 books with two Appendices, published in 1866, contains in its biographical part a selection of the most important painters of the present dynasty. Since it does not contain much more than about 200 names, some of which belong to a comparatively recent period, this little work is particularly useful in sifting the chaff from the wheat.

For the notes contained in my Appendices I have, of course, drawn on the older art histories, partly extracted in the *Shu-hua-p'u*. Bibliographical notices will be found in my paper on the native sources above quoted and in my second Appendix to this paper.

An apology seems due to the general reader for the many other designations added, with their Chinese characters, to the principal names of painters. This has been done for the benefit of collectors, since any of these other names may be used in a painter's seal or signature, sometimes even without the mention of his family name. It is well known that Chinese gentlemen enjoy the privilege of a selection of names, apart from their family name (*sing* 姓). Besides their personal name (*ming*, 名), they have a by-name (*tzü*, 字)

and one, sometimes several cognominal titles (*han*, 號, and *pié-hau*, 別號). Since, for practical purposes, the different styles of names are used promiscuously in seals and signatures, I have refrained from characterising them as *ming*, *tzi*, or *hau*. Students will find some remarks on painters' signatures in my letters to Prof. Friedrich Müller (s. below, N° 46: *K'ang T'au*). The purchaser of a Chinese scroll is, of course, anxious to know, to what artist it is ascribed, whether it be genuine, or not. This is easily decided, if the regular name (*sing* and *ming*) appears in the signature. In a great many cases signatures contain above the word standing for "fecit" a number of characters, varying from three to six, giving names in this order: 1. *tzi*, 2. *sing*, 3. *ming*, the *tzi* and *ming* consisting of either one or two characters, when it is sometimes not quite easy to find out the family name. Sometimes the first place is occupied by the name of the artist's birth-place, in other cases by one of his cognominal titles, often varying at different times of his life. It is difficult to discover any hard and fast rule in these artists' signatures, and the only safeguard in avoiding mistakes is the knowledge of the names actually used by each painter. Such "other names" are generally placed on record in the biographies, but I have gathered quite a number from the pictures in my collection, some of which have baffled me for years, until I could realise whom they were ascribed to by their seals or signatures, — which is, of course, by no means a guarantee of authorship.

I am given to hopes that these notes will be of some practical use to collectors, who will find that out of ten scrolls that may fall into their hands nine were made by artists of the present dynasty, Mings being the exception and works dating from still older periods being a good deal rarer yet. I have, further, entered the names of quite a number of really inferior artists merely on account of their popularity and their frequency on the picture

market, including some information based on what the natives told me in Yang-chôu and Chinkiang.

Appendix I contains some notes, to be read in connection with Giles' chapters I to IV. I have refrained from entering upon the painters of the Sung and Mongol, by far the most important, periods, because I have not seen enough of their works. This is, of course, still less the case with the early classics; but theirs seems to be doomed to remain a mere literary study anyhow, whereas Sung and Yüan originals are coming forward more and more, and may be studied as opportunities offer.

New York, June 14, 1905.

FRIEDRICH HIRTH.

SOME CHINESE PAINTERS OF THE PRESENT DYNASTY.

1. *Tung K'i-ch'ang* (董其昌, other names: *Hiang-kuang*, 香光, *Ssi-wōng*, 思翁, and *Hūan-tsai*, 玄宰) was an imitator of his namesake, the celebrated landscape painter *Tung Yüan* (10. century), whose elegance in handling the brush his critics pretend to rediscover in his paintings. *Tung K'i-ch'ang* is not only classed among the first artists of his time, but he was also a great calligraphist, poet and critical writer. Born in *Hua-t'ing* in 1555, he took a degree in 1589, rose to the position of a minister of state (*shang-shu*), and died in 1636, for which reason he cannot be properly claimed as a painter of the present dynasty. He is much praised as a copyist of the masters of the Sung and Mongol dynasties, among whom *Kū-jan the Monk*, *Chau Tsién-li*, *Chau Ta-niën* and *Chau Mōng-fu* are mentioned.

Tung K'i-ch'ang's personal influence initiated a period of new life among his junior contemporaries by starting at his native city *Hua-t'ing* the painters' association known as "The Nine Friends" (*kiu-yu*, 九友). The nine members of it were: *Tung K'i-ch'ang*, *Wang Shī-min*, *Wang Kiën*, *Li Liu-fang* (李流芳), *Yang Wōn-ts'ung*, *Chōng Kia-sui* (程嘉燧), *Chang Hiau-ts'ōng*, *Piën Wōn-yü* (卞文瑜) and *Shau Mi* (邵彌). Some of these artists represent the best names of the early K'ang-hi period, and it is probably on account of his intimate con-

nection with them that some art historians claim him as an artist of the present dynasty. I do not know whether the "Nine Friends" continued to meet after Tung K'i-ch'ang's death; but it is likely that they did, and possibly their number increased, since some of them, including Wu Weï-yé, a particularly faithful adherent, and the two Wangs named, were still alive during the first decades of K'ang-hi's reign. Such associations of painters, which need not necessarily be schools of art cultivating any special style, were no novelty in China. Tsién Shun-kü and Chau Mōng-fu were named as members of a union of "Eight", being the representatives of art in the Wu country under Khublai Khan (13. century).

Tung K'i-ch'ang was canonised, and is therefore often quoted, as Wōn-min (文敏). For further notes see Giles, p. 166.

2. *Hua Yen* (華岳, other names: Tsiu-yo, 秋岳, Tung-yüan-shōng, 東園生, Pai-sha-shan-jōn, 白沙山人, and on his pictures: Sin-lo-shan-jōn, 新羅山人) was a native of the Fu-kién province, from where he later on went to live in Hang-chow. He chiefly painted human figures, landscapes, flowers, birds, vegetable life and insects, and made a name as a poet and calligraphist. As an old man he spent a long time in Yang-chóu, for which reason the local market there is full of his works, which should be placed in about the middle of the 17. century. His paintings were often copied by a modern painter of mediocre ability, Wang Su (王素, called Siau-móu 小某, 18. century). Such copies are obtainable at Yang-chóu and easily distinguished from his originals, which betray considerable care in execution, though they will not attract European eyes at first sight.
3. Prince Yü (*Yü ts'in-wang*, 裕親王) was the fifth son of the Manchu Emperor T'ai-tzung, who occupied the Tartar throne



HUA YEN (17. century):

"The Fairy Ma-ku carrying a Lute".

Copy by Tang Lu-ming (about A. D. 1850).

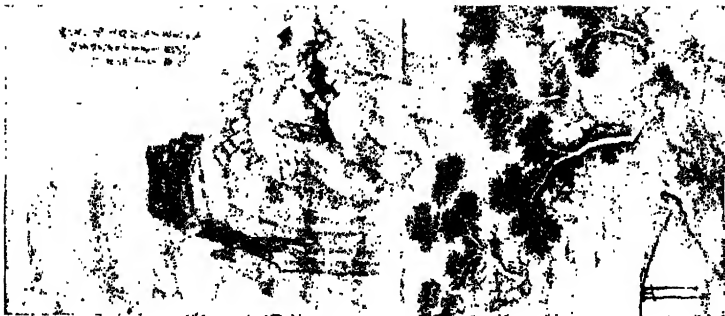
previous to the fall of the Ming dynasty during the period 1627 to 1636. He was thus first cousin to the Emperor Shun-ch'ih and a near relative to the great K'ang-hi. His personal name was *Shi-sai* (碩塞), his cognomen, I-an (霓菴). He occupied himself with literature, poetry and pictorial art and took interest in the "game of war" (*wei-k'i*) and music. His paintings were generally appreciated, especially his landscapes, in which he tried to imitate the two great landscapists of the Mongol period I Tsan (Ni Tsan) and Huang Kung-wang. One of his landscapes in my collection shows a decided relationship to I Tsan's style, especially in his characteristic manner of representing that hobby of Yüan painters, the leafless decayed tree (*k'u-shu*, 枯樹).

4. *Ts'ai Tsō* (蔡澤, other names: *Ts'ang-lin*, 蒼霖, and *Sü-yeu*, 雪巖), one of the better masters at the beginning of this dynasty or the end of the Ming period, distinguished himself by representations of scenes of life, without neglecting landscape, flowers and birds.
5. *Lan Ying* (藍瑛, other names: *T'ien-su*, 田叔, and *T'ie-sou*, 蜨叟), a native of Hangchow, began by studying the great landscapists of the Sung and Yüan periods, but chiefly made his name as an old man, when he turned to painting human life and especially still-life (flowers, birds, peach blossoms, bamboo twigs, &c.). His landscapes lean towards the style of Shōn Chōu (K'i-nan), the great Ming painter.
8. *Wang Shī-min* (王時敏; other names: *Suu-ch'ih*, 遜之, *Yen-k'o*, 煙客; *T'ai-ch'ang*, 太常¹⁾; *Lōu-tung-lau-jōn*, 樓東老人; *Si-lu-lau-jōn* 西廬老人) was born in Soochow in 1592 and died in 1680, leaving behind the reputation of the first

1) From the title of his office in the Court of Sacrifices.

painter of his time. He educated himself by studying the best masters of the Sung and Yüan periods, whose equal he became, so his biographer says. His style is distinguished by a flavor of oldfashioned elegance such as is rarely found among modern masters. He is also known as a poet and calligraphist. He was a prominent member of the painters' club known as "The Nine Friends" (s. Tung K'i-ch'ang) and the senior of the four great landscapists of the dynasty known as "The Four Wangs" (*ssi-wang*, 四王).

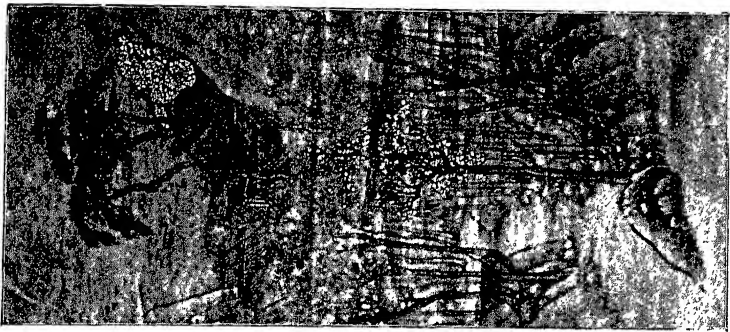
9. *Wang Kién* (王鑑, also called Yüan-chau, 元照, and styled T'ai-shou, 太守, from his title as Prefect of Lién-chou-fu in Kuang-tung, and sometimes Lién-chou, 廉州, from the name of his prefecture) was born in 1598 in T'ai-tsang near Soochow and died in 1677. He was a grandson of the writer and calligraphist Wang Shī-chōn (1526—90). His efforts in elucidating theoretical points in art were well-known, but he was much greater as a practical artist. He was a clever copyist of the masters of the tenth and eleventh centuries, and his originals placed him among the first landscape painters of the period. He spent part of his life as prefect of Lién-chou-fu near the boundary of Tung-king. He was the second among the four great Wangs, for which reason he is spoken of as *Er-wang*, i. e. "the second Wang". Wang Kién should not be confounded with an artist of the same name, whose other name was Ju-ming (汝明) and who chiefly cultivated linear drawings of scenes of life.
10. *Wang Hui* (王翬 or 輝; other names: Shī-ku, 石谷, and Kōng-yen-sa-jōn, 耕煙散人, and in old age Ts'ing-hui-lau-jōn, 清暈老人), a native of Ch'ang-shu near Soochow, the third of the four Wangs. He was born in 1632, and died in 1717 or 1720, the exact year being doubtful. Wang Kién, the second Wang, had been his personal instructor in the art.



a. WANG HUI (1632—1720):
Copy from Tung Yuan (10. cent.).



b. CH'A SHI-PIAU (1815—1898):
Landscape in his broad style.



c. CHANG YIN (19. cent.):
Copy from Kiang Kuan-tai (12. cent.).

He came to Peking in 1691. The manner he cultivated may be described as eclectic, inasmuch as he endeavored to amalgamate the different styles of the masters of past centuries, and he was particularly prominent as an imitator of old masters, in which respect he is compared to the great copyist Chau T'ōng, called Sūé-kiang (趙澄雪江). One of his critics comments on Chau T'ōng as an exact copyist, who would faithfully reproduce what he saw, whereas Wang Hui, by copying the old masters, developed his own style so as to become their equal, being in this respect "the first master since the last hundred years". When the Emperor K'ang-hi published the celebrated journal of his travels in the south, known as the *Nan-sün-t'u* (南巡圖), Wang Hui was placed in charge of the illustrations. He cultivated colored subjects as well as black and white sketches, and his chief strength was landscape-painting. My collection contains an excellent copy of one of Chau Mōng-fu's landscapes under Wang Hui's name and seal; it is painted on silk to which a peculiar golden hue is given by way of back ground, to give relief to the sap-green trees and hills with their blueish tops, — a picture full of mannerisms and far from European ideals of a landscape, and yet a work of art, capable of enrapturing a colorist of practical experience from the difficulty of the subject and its refined execution. According to Giles (*Biogr. Dict.*, No. 2183) Wang Hui was a left-hand worker, for which reason he was called Tso-shōu-wang (左手王).

11. Wang Yüan-k'í (王原祁, other names: Mau-king, 茂京, Lu-t'ai, 麓臺, and Ssī-nung, 司農, the last name being his title, "Minister of Finance", by which he is sometimes quoted by later art historians). He was born in T'ai-tsang near Soochow in 1642, took a degree in 1670 and, while being a district magistrate, was called to an office in the Academy of Peking,

where his paintings attracted the attention of the Emperor K'ang-hi. The Emperor was a great patron of all ingenious efforts and took great interest in the history of national art in China. This interest took practical shape in the publication of a comprehensive work on the history of calligraphy and pictorial art, the *Shu-hua-p'u* (書畫譜), now one of our principal sources for the history of pictorial art in China. The compilers of this great work were partly artists, and Wang Yüan-k'i was, in 1705, appointed president of the commission superintending the execution of the work. A similar position fell to him in connection with the preparation of K'ang-hi's work *Wan-shóu-shōng-tiēn*. His landscapes enjoyed considerable fame and commanded big prices. He is said to have made the most of this; for, he would not go to work without the promise of a big reward and none but the richest purchasers could secure his pictures. He is also said to have been in the habit of getting pictures painted by his pupils and sign and mark them with his seal, so that his signature is not always a guarantee of authorship. In old age he is said to have cultivated the black and white manner of Wu Chung-kui (吳仲圭), one of the great four landscape-painters of the Mongol period, also known as *Mei-hua-tau-jōn* (梅花道人). Wang Yüan-k'i died in 1715.

12. *Yün Shóu-p'ing* (惲壽平, other names: Yün Ko, 惲格, Chōng-su, 正叔, Pai-yün, 白雲, and very commonly quoted by the name, adopted in his old age, Nan-t'ién, 南田¹⁾, or Tung-yüan-k'o, 東園客, because in his older days he used to live on a property called Tung-yüan, i. e. the Eastern Garden,

1) *Nan-t'ien* was also the *tsi*-name of a flower-painter called P'an Shī-tsai (潘是稷), who should not be confounded with Yün Shóu-p'ing, whose pictures are often signed *Nan-t'ien* without any of his other names.

when he came to Hangchow). Yün Shóu-p'ing had witnessed all the troubles befalling loyal Chinese families during the Manchu conquest. His father, whose third son he was, had been a particularly faithful adherent of the Ming dynasty and would not submit to the Manchus, whose soldiers would, sword in hand, force the Chinese male population to shave their heads for growing a pigtail as the outer sign of their submission. He fled before the victorious Manchu army from place to place, leaving behind all his property. He had finally reached Canton and, when in 1653 this city was captured by the enemy, he entered a Buddhist monastery to become a priest and thus shave all his head rather than wear the hated pigtail. Yün Shóu-p'ing, who betrayed great talent in early boyhood, had been left behind in his father's home and was taken care of by benevolent friends, who took charge of his literary education. It was soon discovered that he was a born artist. His first studies were devoted to landscape, in which branch he practised by copying the pictures of Wang Su-ming (王叔明), one of the four standard landscapists of the Mongol period (died in A.D. 1385). Later on he became a specialist in bird and flower still-life, in which branch he is looked upon as the first master of the present dynasty. The models he studied were the works of Sū Hi (徐熙), the undisputed first master of all periods in the representation of vegetable and insect life, and Huang Ts'üan (黃筌), the Ō-sen of the Japanese, a contemporary of Sū Hi in the 10. century. It looks, however, as if Huang Ts'üan had exercised the greater influence on his style, to judge from the work I have seen both of his own hand and his acknowledged imitators. Yün Shóu-p'ing was born in 1633 at Chang-chóu-fu and died in 1690. It appears that he spent part of his life in Hangchow. Artistic talent became hereditary in his family,

and although none of his own kin can be said to have attained to his greatness, I shall mention the names of those who are well-known on the Chinese picture market. Chief among them his daughter Yün Ping.

- 12a. *Yün Ping* (惲冰, also called Ts'ing-yü, 清干), whose life ought to fall into the end of the 17.; or perhaps the beginning of the 18. century, tried to imitate her father's style, though she never attained a certain boldness in expression peculiar to him. Her flower-pictures are distinguished by a characteristic subtleness and at first sight betray the female brush. If numbers tell, she may be regarded as the best known flower-paintress of recent centuries, for the market is full of pictures and sketches bearing her name, the greater part of which are apparently copies. She is said to have had four sons, who were also painters and worked in her style, though I have nowhere seen their works mentioned. The reason for this may be that Yün Ping signed her pictures with her maiden name, whereas in social life she probably passed under the name of her husband, which may have become that of her sons. Among the pupils of the great flower-painter the one who is supposed to have appropriated his manner successfully was *Ma Yuan-yü* (馬元馭, also called Fu-hi, 扶義), a learned bon-vivant and a native of Ch'ang-shu near Soochow. His son, *Ma I* (馬逸, also called Nan-p'ing, 南坪), lived for some time with a noble patron of his father's, who drew the attention of the Emperor Kia-k'ing (1796—1821) to his talent. Although himself a clever painter, he is chiefly known as the father of another great flower-paintress,

- 12b. *Ma Ts'uan* (馬荃, also called Kiang-hiang, 江香). She was born in Chang-shu, her father's home, and joined work in flower-painting with her husband Kung Yün-ho (龔充和);

but finding that their united efforts would not yield enough for a living at home, the couple followed the wife's father to Peking, where their pictures were much appreciated. After her husband's death she retired to her home, withdrawing from public life as becomes a Chinese virtuous widow. Her husband seems to have been devoid of superior talent, but her own flower-pieces were in great demand. One of the latter, in my possession, being a copy of a Sung original, is dated 1798.

13. *Wu Li* (吳歷, also called Yü-shan, 漁山, and Mo-t'sing-tau-jōn, 墨井道人, i. e. "Priest of the Ink-well") was born in Chang-shu in 1632. He excelled in every possible art, for, apart from being one of the first landscape-painters of his time, he distinguished himself as a poet, calligraphist and musician. He imitated the style of Wang Shī-min and, by studying the old masters of the Sung and Mongol periods, he became to the present dynasty what T'ang Yin had been under the Ming as a colorist. His biographers disagree about his death. In 1715 he was certainly seen alive and in good health at the age of 84, when he was said to have left on a sea trip and was seen no more. Some surmise that he died two years after at the age of 86. But one biographer says that he left his family, went to sea, and came to Europe (*si-yang*, 西洋) on having performed a journey of myriads of miles, and that, on having gazed at the wonders of the world, he withdrew into the life of a recluse at Shanghai. Such a thing as the journey of a distinguished Chinaman to some European capital would not have been an impossibility in those days; indeed we have a perfect parallel in the case of Arcadius Huang, who called himself "Interpreter to the King of France" and who died in 1716 at Paris, where he had got married and occupied a position in the Royal Library. However, according to all we learn about him he cannot be identical with this

painter. If Rémusat, in his paper "Sur les Chinois qui sont venus en France" (*Nouv. Mém. Asiatiques*, I., p. 258 *seqq.*), gives us the names of all the Chinese having visited France in those days, Wu Li can certainly not be traced as having been in Paris. This does not exclude the possibility of his having visited Portugal, Spain or Italy. Possibly the mysterious report of that distant journey performed by him and his return to Shanghai is a mere legend.

14. *Tsôu Chî-lin* (鄒之麟, other names: *Ch'ôn-hu*, 臣虎 *I-pai-shan-jôn*, 衣白山人, *I-lau* 逸老, *Mê-yen*, 昧菴), a great landscapist in the style of Huang Kung-wang, known as Tzi-kiu, of the 14. century. About his lifetime we know nothing but that he was born in Chang-chôu and took a degree in 1610. His paintings are said to be very scarce and much appreciated when found. Some of his biographers place him in the Ming dynasty.
15. *Wu Wêi-yé* (吳偉業, other names: *Tsün-kung*, 駿公, and *Mei-ts'un*, 梅邨) was born in T'ai-ts'ang in 1609 and died in 1671. He was a friend of Tung K'i-ch'ang and Wang Shî-min. His pictures must be very rare indeed, since he is said to have done very little work; but once he touched a brush, his biographer says, a masterpiece would be the result. He was an active member of the painters' association known as "The Nine Friends" (see above N° 1, Tung K'i-ch'ang) and held the position of a Libationer in the Imperial Academy of Learning, for which reason he is sometimes quoted by his title *Tai-tsin* (祭酒).
16. *Ch'ôn Hung-shôu* (陳洪綬, other names: *Chang-hôu*, 章侯, *Lau-liên*, 老蓮, and since 1644: *Hui-ch'î*, 悔遲), an ingenious portraitist and painter of landscapes, flowers and birds during the first half of the 17. century. He was born in 1599 and died in 1652, for which reason he is sometimes described as a

Ming artist. He is much praised for the depth to which he entered into the spirit of ancient masters. One of his wood-cut series, representing 24 portraits of celebrated statesmen, was reproduced and published in 1804 by Japanese enterprise in Osaka and Kioto. He should not be confounded with one Ch'ôn Hung-shôu (陳鴻壽), a much more recent and less famous painter, who died in A.D. 1822, whose by-name was Man-shōng (曼生), and who devoted his artistic taste to the invention of new patterns of the well-known tea-pots of I-hing clay, the latter being sometimes styled Man-shōng-hu, i. e. "Man-shōng's Tea-pots". Giles (p. 167) relates how, as a boy of four, Ch'ôn Hung-shôu made some precocious attempts to draw a sketch of Kuan-ti, the God of War. The Musée du Louvre in Paris contains a fine Ming painting of the same subject as well as one of the Sung Dynasty, both being anonymous. The one of the Ming could, to judge from its style, possibly be Hung-shôu's work. The Louvre has also a fine original by him, representing the fairy Ma-ku holding a vase in her long-nailed hands and carrying a basket with flowers on her left arm. The flying ribbons, characterising her as a supernatural being and the drapery of her dress, are excellently drawn. I do not see why this painting should be considered inferior to any similar subject as treated by artists of the Sung or Mongol periods.

17. *Yang Wên-ts'ung* (楊文驄, other name: Lung-yu, 龍友) was a native of Kui-chôu, but spent his life in Nanking. He took a degree at the end of the Wan-li period (1620) and was one of the members of the painters' association headed by Tung K'î-ch'ang. Later on he held office in the Board of War at Peking. He cultivated black and white sketches.
18. *Chang Hiau-ts'ông* (張學會, other names: Ír-weï, 爾唯, and Yüé-an, 約庵) was a native of Shau-hing in Chô-kiang.

Being mentioned among the members of Tung K'i-ch'ang's Association, he must have been at work at the very beginning of the present dynasty, when he held office as Prefect of Soochow. As a young man he made a great name for himself both by his handwriting and his skill as a painter, for which he was known among all those of his contemporaries who could handle brush and ink. His pictures were made in imitation of the style of the Mongol period.

19. *Fang Hōng-hiēn* (方亨咸, other name: Shau-ts'un, 邵村) was born in T'ung-ch'ōng in the North of An-king and took a degree in 1647. He is praised as a successful imitator of the old masters, especially Huang Tz'i-kiu of the Mongol period. His father had been instructor to an Imperial prince.
20. *Chang Fōng* (張風, also called Ta-fōng, 大風), of Nanking. He is one of the few who is said to have educated himself without instruction, entirely depending on his own resources, which did not prevent him from entering deeply into the mysteries of the style of the Mongol period. He cultivated both landscape and scenes of life. He lived at the beginning of the present dynasty and is placed in the Ming period by some of his biographers.
21. *Wang Wu* (王武, also called Wang-an, 忘庵, and Kin-chung, 勤中) was born in Soochow in 1632 and died in 1690, studied the masters of the Sung and Yüan period and did good work in flowers and birds. His friends would say that Ch'ōn Shun (lived 1481—1544, cf. Giles p. 160) and Lu Ch'i (in Japanese Riku-ji, 1496—1576, the great flower-, bird- and bamboo-painter of the Ming) could not have done better work in this speciality, and Wang Sh'i-min is full of his praise on account of the "spiritual expression and life's motion" (神韻生動) he discovered in his pictures.
22. The Monk K'un-ts'an (釋髡殘, whose family name was

Liu, 劉, before he quitted the world; also called Kié-kiu, 介邱, Shī-tau-jōn, 石道人, or Shī-kung, 石公, and Shī-k'i-ho-shang, 石谿和尚), a native of Chang-tō in Hunan, was from early youth inclined towards a virtuous life; he would not read heretic books, had not come near a girl, and when his parents were about to force him to get married, he shaved his head and became a priest, living in a monastery near Nanking, where he cultivated the calligraphic and pictorial arts just to amuse himself; for, he declined practicing his art for money, refusing to paint to order, while he gave his works away to his friends in the most lavish manner. In landscape he was an imitator of Huang Tzī-kiu and Wang Su-ming of the Mongol period.

23. The Monk *Tau-tsi* (釋道濟, other names: Shī-t'au, 石濤, Ts'ing-siang-lau-jōn, 清湘老人, Ta-ti-tzī, 大滌子, Tsing-kiang-hōu-jōn, 靖江後人, Shī-kung-shang-jōn, 石公上人, K'u-kua-ho-shang, 苦瓜和尚, i. e., "the Priest with the bitter melon", and Hia-tsun, 瞎尊) was well-known as an excellent landscape-painter and a drawer of orchids and bamboo-twigs. He travelled a great deal in the lower Yang-tzī region and was well received wherever he came to. Traces of his work are still found in Yang-chōu. Wang Yūan-ki is said to have expressed himself about him in the following words: "It is impossible to know all the painters of the world, but on the south of the great Yang-tzī River Shī-t'au must be looked upon as the first; I, and Shī-ku (i. e. Wang Hui, 1632—1717) have not reached him yet". It appears from this that he was a contemporary of the two Wangs and had done his best work some time in the 17. century. My collection contains among others one of his sketches, a flower still-life in black and white, dated by the cyclical year *i-mo*, which seems to indicate that

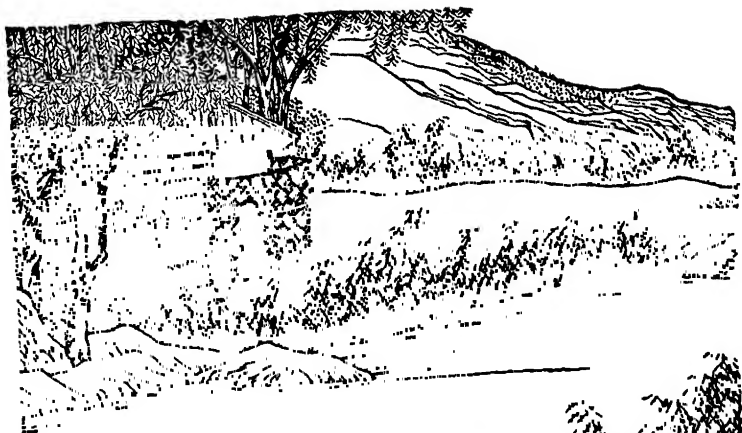
it was drawn either in 1679 or in 1619. As a landscape-painter he created his own style, and his pictures were said to be pervaded by the spirit of the old masters. He copied the copy of Wang Wei's "Banana in a Snow storm", originally drawn by Sū Wei (1521—1593), which he found in the possession of a friend in the city of Ning-kuo-fu.

24. *Chau T'ōng* (趙澄, other names: *Sūé-kiang*, 雪江, *Chan-chi*, 湛之, and in his older days also *Chau Ch'ōng*, 趙潏, from an old bronze seal of the Han Dynasty which he used for sealing his pictures), a native of Ying-chóu-fu in An-hui, lived at various places in other provinces, where he was highly appreciated for his specialty, the copying of old masters, he and Wang Hui being considered the best copyists of the K'ang-hi period. Chau T'ōng's copies were drawn to scale as it were, but lacked the spirit of ancient greatness, whereas Wang Hui laid more stress on reproducing the true genius of his originals without being over particular about matters of detail.
25. *Ch'a Shī-piau* (查士標, other names: *Īr-chan*, 二瞻, and *Mei-ho*, 梅壑) was born in Hiu-ning in An-hui, but lived in Yang-chóu-fu, where he had occasion to study ancient bronzes and the originals of the old Sung and Yüan masters and cultivate his taste for archaeological subjects. He was much appreciated as a calligraphist, and his contemporaries thought him superior even to Mi Nan-kung and Tung Pei-yüan in this respect, but still more as a painter, though a certain eccentricity in style caused opinions about his work to be divided. He cultivated two kinds of work, the broad and extravagant style on the one hand and the fine and delicate brush on the other. He was born in 1615 and died at Yang-chóu in 1698. One of his landscapes in my possession is apparently of the broad and extravagant style, in which he was so wasteful in splashing his ink. It

betrays decided features of Mi Nan-kung's manner of representing foliage and other detail of landscape work.

26. The paintress *Li Yin* (李因, other names: *Kin-shī*, 今是, *Kin-shōng*, 金生, *Shī-yen*, 是奄, and *K'an-shan-i-shī*, 龕山逸史), born somewhere in the province of Chō-kiang, lived in the house of a well-known artist, the Imperial Chamberlain K'o Wu-k'i (葛無奇, took a degree in 1628), and distinguished herself as a paintress of landscape subjects; but she also drew flowers of great tenderness and freshness. Her patron Wu-k'i, himself a landscapist, is reported to have said with regard to her work: "In landscape I surpass her, but in flower work she surpasses me". To judge from the Chamberlain's year of graduation her life-time seems to fall into the 17. century.
27. *Kin Shī* (金史, other names: *Ku-liang*, 古良, *Shō-t'ang*, 射堂, and *Nan-ling*, 南陵), born in Nanking, made a name as a drawer of human figures and as a wood-engraver. His chief work was a series of wood-cuts, representing 47 heroes and heroines of antiquity and provided with emblematic ornaments, under the title *Wu-shuang-p'u* (無雙譜), the preface of which is dated 1690. His prototype in biographical portraiture was Ch'ōn Hung-shōu, one of the sixteen "first masters" of the present dynasty. Like many of the distinguished literary men of China he excelled equally in the three arts of poetry, calligraphy and painting, for which reason he was spoken of as *san-tsūé* (三絕, i. e. "Three-fold Excellence").
28. *Tsiau Ping-chōn* (焦秉貞), a native of Tsi-ning in Shan-tung. His career brought him to Peking, where he held the position of an Assistant in the Astronomical Board under K'ang-hi. He is reported to have been a clever painter, especially in the representation of scenes from human life. His biographer adds that, "in placing his figures, the near and the far corresponded

to the great and the small without the slightest fault". This we may interpret as meaning that as a member of the Astronomical Board he became, of course, acquainted with his European colleagues, the Jesuits who held office in that Institute, and who may have taught him the rules of perspective; indeed, if we examine his works, the best known among which is the *Kōng-chi-t'u*, 耕織圖, i.e. "Illustrations of Agriculture and Weaving", there is hardly one among the sketches of this book in which the artist does not make a point of displaying his newly acquired knowledge of perspective drawing. The *Kōng-chi-t'u* is a series of 46 wood-cuts, published by Imperial order and describing the manipulations practiced in the growing of rice and the rearing of silk-worms, twenty-three illustrations falling to each of the two divisions of the work. Each illustration is accompanied by a little poem, which may possibly be of much older date, since a work of the same title, also consisting of illustrations and descriptive poetry, containing forty-five engravings, was published as early as A.D. 1210. This does not involve, of course, that K'ang-hi's work was not a new creation. Offences against the rule of perspective are, however, so rare in Tsiau Ping-chōn's work and he so much revels in the knowledge just acquired that we can scarcely believe his sketches to be copied from a Sung master. Yet, we should not, apart from this, be guided by too much prejudice as regards perspective with the old masters. I do not even feel sure whether the fifth among Sié Ho's "Six Canons", which calls for the right distribution of space (經營位置, "artistic composition", Giles p. 28), does not involve at least a limited knowledge of perspective. Among the classical masters, we find that some did not pay the slightest attention to it, whereas others did to a certain extent without the Chinese world much troubling about



收刈
 田家刈獲時腰
 鐮寬舍辛霜淡
 手龜圻日未身
 聲折現童行拾
 穗風色凌短褐
 歡呼荷擔歸望
 望屋山月



TSIAU PING-CHÖN: "The Rice-harvest". Wood-cut from the KÖNG-CHÏ-T'U.

it. Ku K'ai-chi was perhaps one of the minority who did, if we may place confidence in the (probably Japanese) copy of one of his works now in the British Museum, and Fan Chang-shou, a specialist in scenes of rural life during the T'ang period, is credited with effects in landscape-drawing which may possibly be based on a certain knowledge of perspective. Otherwise it seems to me that many of the old masters, and by no means the lowest, had an instinctive sensation that the shapes of objects seen presented themselves to the human eye quite different from what they were in reality; that, for instance, a table board representing a rectangle, when seen from above, will look different, when seen from the side. Chinese artists felt that something ought to be done to mark the difference in stand-point. Unfortunately many among them hit upon the wrong method in giving expression to it and thus created what I feel inclined to call "inverse perspective". This is one of the features we may observe with many of the best masters. Wu Tau-tzi's celebrated Nirvana picture is not free from it, if the Japanese reproduction in Anderson's "Pictorial Arts of Japan" is correct. The square couch holding the sacred corpse is decidedly misdrawn. The mistake strikes us, of course, chiefly in architectural subjects, where the edges of surfaces challenge our criticism at first sight, when out of proportion; and since these form the minority of cases, we are not often reminded of this peculiar conception of perspective viewing, which seems to be connected with a constitutional defect in the manner in which some (by no means all) Chinese artists see things. What color-blindness is to individuals born with this peculiar defect, we find in a kind of form-blindness with certain artists in China. And all this in spite of the warnings of their own art critics and good example set to them by a few who knew better. For, following the

example of Sié Ho, later writers on art have endeavoured to codify certain elementary rules. Among these one Jan Tzī-jan, who lived during the Mongol period, set up "Twelve Mistakes an artist should avoid" (*shī-ir-ki*, 十二忌), the second among which is "not to distinguish between near and far" (*yüan-kin-pu-fōn*, 遠近不分; *Kiē-tzī-yüan-huā-chuan*, Series of 1679, chap. 1 p. 2). Li Ch'ōng (李成), the father of Sung schools of landscape-painting (Giles, p. 84 *seq.*), whose "talents and destiny moved in different planes", must have been a rare exception in point of perspective. My collection contains twelve copies from his landscapes, painted by Wang Yün Chu-li (竹里王雲) in 1687, the architectural parts, bridges, roads, etc., of which exhibit a remarkably near approach to correct perspective. It will pay us, when studying certain masters, to see how they disposed of this crux of Chinese art, when we may fairly divide them into three groups: 1. those who, like Li Ch'ōng, observe correct, or nearly correct, perspective; 2. those who are bent on "inverse perspective" and, by representing things systematically this way, at least show some system, though the wrong one; and 3. those who apply the two principles promiscuously. The great Wu Tau-tzī in his great Nirvāna picture, if correctly copied, must belong to the last and lowest group. Tsiau Ping-chōn's efforts may not have been quite thrown away, but on the whole the example of old models with their neglect of perspective drawing was too powerful to counteract vicious practices sanctioned by so many centuries. The rapidly extending use of photography as an art cultivated by amateurs will perhaps tend to educate Chinese artists in this respect, though it will take a long time yet before an evil almost inseparable from some of their otherwise best traditional models can be thoroughly eradicated.



TSÓU I-KUI (1688—1772): "Flower Still-life". Dated 1764.

29. *Ts'ou I-kui* (鄒一桂, also called Yüan-pau, 原裒, and Siau-shan, 小山) was born in 1686 in Wu-si on the Northern shore of the Great Lake near Soochow. Having taken his degree as *tsin-shi* in 1727, he became a member of the Academy (Han-lin), rose in a brilliant career to be a Secretary in the Imperial Cabinet and died in 1772. He was a most prolific painter and made a great name in his special line, the flower still-life; his landscapes were much less appreciated. He held to the principle that, in representations of the vegetable world, the fineness in execution was not adapted to create the impression of real nature, the merit of a flower-picture consisting in the conception of spiritual effect. In this respect he may be placed in contrast with Yün Shóu-p'ing, whose work is anything but impressionistic. Ts'ou I-kui's flowers are certainly rough as compared to Yün Shóu-p'ing's, and his style differs considerably from that of his entire school (Yün Ping, Ma Ts'üan, etc.), whose works, making allowance for a certain gradation in merit, bear a decided family likeness.
30. *Löng Mei* (冷枚 or 梅, also called Ki-ch'ön, 吉臣), a native of Kiau-chóu in Shan-tung, took lessons from his countryman Tsiau Ping-ch'ön, the painter and wood-cutter, who studied foreign perspective and whose influence may be traced in Löng Mei's work. His specialty in colored pictures were ladies of rank. Like his teacher Tsiau, he also cultivated wood-cuts. In 1712 he was entrusted by the Emperor K'ang-hi with the drawings of a well-known illustrated work, the *Wan-shóu-shōng-tiën* (萬壽盛典), prepared under the superintendence of Wang Yüan-ki, one of the four Wangs. Besides the wood-cuts of this work he also did those of a series of 36 leaves, the *Pi-shu-shan-chuang-t'u* (避暑山莊圖), i. e. "Illustrations of Hill Resorts to Escape the Summer Heat", published in 1713, the drawings of

which had been made by the painter Shōn Yü (沈喻).

31. *Kau K'i-p'eī* (高其佩, also called *Weī-chī*, 韋之, and *Tsié-yüan*, 且園), a native of Liau-yang in Manchuria, but of Chinese descent. He died as Under-Secretary of State at Peking in 1734. He was a specialist in finger-painting, a curiosity of art much cultivated in China and said to have been invented by Chang Tsau in the eighth or ninth century (s. Giles, p. 61). This view was expressed by the painter-poet Fang Hün (方薰, A. D. 1736—99) who, in his work *Shan-tsing-kü-hua-lun*, ch. 2 p. 7, refers to a passage in the *Li-tai-ming-hua-ki* in trying to trace the speciality to this famous artist. Many painters have cultivated this peculiar technique, which seems rather a special sport than a serious branch of the art. Its most famous representative during recent centuries was *Kau K'i-p'eī*, whose chief subjects were human figures, flowers, groups of trees, fishes, dragons, birds, and other animals. He also practiced fan painting. His finger-paintings were so cleverly done that they could scarcely be distinguished from work done with the brush; they were highly appreciated by his contemporaries; but, since in his younger days he had scattered them indiscriminately, without painting them again in older age, they got very scarce. His best period seems to fall into the years 1700—1715. A series of finger-paintings made by him is described in the great Catalogue Raisonné *Hung-tou-shu-kuan-shu-hua-ki* (紅豆樹館書畫記, chap. 7 p. 50) as being dated 1714. Another one, representing two young calves, is dated 1706, and a third one 1711. A fourth picture, undated, represents a herd-boy riding a cow side-ways, a subject often selected by painters as well as bronze-workers (*ibid.*, chap. 8 p. 68 seq.). A picture in my possession, bearing the name and seal of this artist, is painted in colors and looks as though it might belong to the class of

finger-paintings, although it is not described as one. It is painted on paper, so are the other finger-paintings I have seen or read about, and it would seem that silk taffetas (縐, *kūn*) are not so well adapted for this kind of work.

32. *Ho Ying-siang* (賀應祥, also called *Mei-an*, 梅菴), a native of Si-an-fu, was also a specialist in finger-painting at the beginning of the nineteenth century. Altogether there is, during recent times, no lack of artists who practised this departure in art, either as a speciality or for occasional amusement, the words *chī-hua* (指畫), i. e. "finger-painting", usually appearing in the painter's signature to indicate the picture's being no brush-work. My collection contains a number of specimens of this kind by one *Chu Huan-yo* (朱浣岳, also called *Yüan*, 沅, and *Yüan-ho*, 沅和, as I conclude from his seals and signatures), regarding whose life I have not been able to produce any notices, except that a bad picture, (certainly not by him to judge from his work generally) contained his name with an impossible cycle-year under *Kia-k'ing* (1796—1821) and that another is cycle-dated 1780, possibly 1840. In going through the biographies of artists bearing this family name, I came across several Chu's, who were distinguished as "finger-painters", the best known among whom seems to be *Chu Lun-han* (朱倫瀚), a nephew of the great finger-painter *Kau K'i-p'eï*, whose style he cultivated with his inherited talent for this speciality. Another Chu, much praised for finger-work, was *Chu Chōn-tsu* (朱振祖), a descendant from the archaeologist *Chu I-tsun* (Giles, *Biogr. Dict.* N°. 453), whose pictures were even said to possess *shōng-tung*, "life's motion", the highest praise an artist of this kind could possibly expect. *Chu K'iau* (朱嶠), a native of Shanghai, was also a distinguished specialist.

I do not know whether all these Chu's were relatives to each other, and whether Chu Huan-yo was connected with them, or identical with one of them.

33. *Ku Kiên-lung* (顧見龍, other name: Yün-ch'ön, 雲臣), born at T'ai-tsang in 1606, painted scenes of life, and died in 1684.

34. *Wang Yün* (王雲) is the name of one, or possibly two, artists, the printed biographies not tallying with the names found on a number of paintings in my collection. The greater part of these are signed and sealed Chu-li Wang Yün (竹里王雲). Among a series of twelve copies from Li Ch'öng, the first one, representing a snow-covered landscape with architectural parts, is entitled "The Snow-covered Orchard" (*t'ung-pu-tsi-süé-t'u*, 桐圃積雪圖) and dated "K'ang-hi, 1687". My collection also contains a landscape with architecture, very different in style, though, signed *Ts'ing-ch'i-lau-jön Wang Yün* (清癡老人王雲) and dated 1785. I have further some Buddha pictures, quite different in style again, in which the artist calls himself *Ner-fu Wang Yün* (內府王雲), his seal containing the characters Chu-li (竹里). In this case he may not be the painter at all, but merely have signed and sealed the Buddhas as an employé of the Imperial Treasury (*nei-fu*). And finally the work on artists at Yang-ch'öu, the *Yang-ch'öu-hua-fang-lu* (揚州畫舫錄), has a short note on Wang Yün, called Han-tsan (王雲字漢藻), a native of Yang-ch'öu, who painted architectural subjects, studied the works of Li Chau-tau, the son of Li Sái-sün (Giles, p. 42) and certain Sung masters, and whose coloring was compared to that of Yen Li-p'ön (Giles, p. 38). It appears that the several Wang Yün's here mentioned



CHU HUAN-YO, about A. D. 1800 (?):
"Shou-sing, the God of Longevity, riding through the air".
From a Finger-Painting.



WANG YÜN CHU-LI (17. cent.), a student of Li Ch'öng's style (10. cent.):
Landscape.

are the same man, though I cannot account for the different styles shown in the several pictures bearing his name.

35. *Chu Kūi* (朱珏, also called *ÿr-küé*, 二珏) was born in Yang-chóu and probably lived at the beginning of the 18. century, one of his pictures being cycle-dated 1680 or 1740. He chiefly painted human figures, landscapes, flowers and plants.

36. *T'ang Tsu-siang* (湯祖祥, also called *Ch'ung-lü*, 充閭), born in Wu-tsin near Nanking, is mentioned as a clever flower-painter. He was connected with the publication of the great cyclopaedia *T'u-shu-tsi-ch'ōng*, printed with moveable copper type under K'ang-hi and published under Yung-chōng. As a painter he cultivated Tsiang T'ing-si's style of coloring. He was particularly successful in representing broken twigs on small sketches.

37. *Tsiang T'ing-si* (蔣廷錫, also called *Nan-sha*, 南沙, Yang-sun, 楊孫, and *Si-ku*, 西谷) was born at Chang-shu near Soochow in 1669, took his degree as *tsin-shi* in 1703 and died in 1732 after a brilliant career, in which he had reached the post of a President of the Board of Finances. He was Vice-President of the Commission appointed by the Emperor K'ang-hi to compile the work on the government institutions of the present dynasty, the *Ta-ts'ing-hui-tiēn*, which has since seen several revised editions. In 1723 he was appointed President of the Commission in charge of the publication of the *T'u-shu-tsi-ch'ōng*, the giant cyclopaedia in more than 5000 volumes, the completion of which he reported to the Emperor in 1726 (S. Mayers, "Bibliography of the Chinese Imperial Collections of Literature", *China Review*, Vol. VI, p. 219). He was a great all round scholar and equally distinguished as a poet and painter. His flower-pictures were compared to those of Yün Shóu-p'ing, the flower specialist. It was partly by his pictures that, after his promotion, he made friends in the Imperial palace. Genuine

paintings by Tsiang T'ing-si are said to be exceedingly rare, but being great favorites among amateurs, they were much imitated and forged. Two well-known artists are specially named as having successfully palmed off their own as Tsiang T'ing-si's work, Ma Fu-hi, father and son, i. e. Ma Yüan-yü, the talented disciple of Yün Shóu-p'ing, and his son Ma I. Both are said to have imitated those rare originals in such a manner, that even connoisseurs would not easily discover the fraud. It seems, however, that in this case the forger must be a greater artist than the original painter himself. Tsiang Ki-si (蔣季錫), T'ing-si's sister, had studied Yün Shóu-p'ing's manner apparently under the tutorship of Ma Yüan-yü. One of the scrolls in my collection, representing a Phoenix, bears T'ing-si's name and seal, and is dated 1688, purporting to reproduce the style of the Yüan dynasty. The date belongs to a period long before the time, when the artist had made his name; indeed he must have drawn it as a boy of nineteen, if it is not one of the well-known forgeries. Such tricks, as we see from this account, have been played even by men of solid reputation, whose names would have been good enough without their taking resort to dishonesty, if indeed the Chinese way of looking at it would stamp it as such. The picture market abounds with false seals and signatures, and he who falls in love with a Chinese painting should do so for no other reason but because he really likes it; the artist's name and his seal are scarcely worth more than the dealer's label pasted on the outer end of the scroll, and certainly less than the trade-mark on a wine-bottle. Chinese law has no punishment in store for the forgers of such works of art, and the only sympathy the native public will show with the victim is a laugh. Great artists are, of course, those whose names are mostly seen on such pictures. In Yang-chóu you



TSIANG T'ING-SI: "Phoenix". Dated A. D. 1688.



HUANG SHÖN; Old Man. Dated 1726.

could not buy a dozen scrolls without at least one Tzī-ang (Chau Mōng-fu) and two T'ang Yins or K'iu Yings. I, for one, prefer a copy, honestly called so, by a decent artist ten times to a doubtful original.

38. *Shang-kuan Chóu* (上官周, also called Chu-chuang, 竹莊), born in 1664 at Ting-chóu in Fu-kién, made his reputation as a landscape-painter by a picture of the sacred hill Lo-fóu-shan near Canton. But he was also a great portraitist in the Chinese sense. He drew the outlines of all the greatest national heroes, both of the sword and the brush, cut them in wood and published them in 1743 under the title *Wan-siau-t'ang Chu-chuang-hua-chuan* (晚笑堂竹莊畫傳), a series containing some of the best work of Chinese illustrative art. I have on a former occasion (*Ueber fremde Einflüsse in der chines. Kunst*, p. 61) drawn attention to one of Chu-chuang's portraits, that of the hero Tí Tsing (11. century, Giles, *Biogr. Dict.*, N° 1910), being probably copied from a Foreign portrait. In his scroll work he cultivated, and possibly created, a special style of human figures, hoary old men, in which specialty his pupil Huang Shōn appears as a continuation of his own genius.

39. *Huang Shōn* (黃慎, also called Ying Piau, 瘿瓢, and Kung-mau, 恭懋), a native of Fu-kién, of low parentage, was a talented poet, painter and calligraphist in the running hand style. He travelled about for years in the lower Yang-tzī region and lived eight years in Yang-chóu, where he was particularly well received. He chiefly cultivated human figures, in which his countryman Shang-kuan Chóu had been his instructor. Hoary old men were his own province, and he gave them "life's motion" (畫人物蒼老生動). One of these old men in my collection is dated 1726, another one 1746. These dates probably describe the period of his greatest activity as a painter.

In old age he chiefly drew Taoist and Buddhist figures with a bold rough brush and in large sizes.

40. *Lo Ping* (羅聘, also called *Liang-fōng*, 兩峰), born at Yang-chōu in 1733, lived many years in Peking, where he enjoyed some reputation as a painter of demons and sprites. His best work is an imitation of Wu Tau-tzī's celebrated hell-picture. He also painted portraits, chiefly ladies. He died in 1799.
41. *Tung Pang-ta* (董邦達, also called *Fu-ts'un*, 孚存, and *Tung-shan*, 東山), a native of Fu-yang near Hangchow, took his degree as *tsin-shi* in 1733, studied the old masters, especially *Tung Yüan*, *Kü-jan* and *Huang Kung-wang*, entering deep into the spirit of their works, and died as Secretary of State at Peking in 1769. My collection contains a copy made by him of a landscape of *Shōn Chōu* (Giles, p. 156). He took an active part in several of the Emperor *Kiên-lung*'s publications, especially the great catalogue of bronze works in the Imperial Museum, the *Si-ts'ing-ku-kién*.
42. *Ts'ien K'un-i* (錢坤一, also called *Tsai*, 載, and *T'o-shi*, 擇石), a native of *Kia-hing* near Shanghai, born in 1708, took degrees in 1736 and 1752 (*tsin-shi*), and died in 1793. He was fond of learning and wrote poems, but also distinguished himself as a painter in the style of *Ch'ōn Shun*, the black and white master of the Ming (Giles, p. 160). His forte was that of a painter of flowers, especially those graceful leaves of the orchidaceous family described by the Chinese as *lan-yé* (蘭葉), which made his reputation.
43. *Hu Pin* (許濱) of *Chinkiang*, lived about the middle of the 18. century and was known as a good scholar and painter.
44. *Fang Hün* (方薰, also called *Lan-ch'i*, 蘭坻, and *Lan-shi*, 蘭士) was born in 1736 at *Shi-mön* (*Chō-kiang*) as the son of *Fang Süé-ping* (方雪屏), a well-known poet and artist,

in which respect he became his father's worthy heir. As a painter he cultivated landscape and flower still-life. He had studied the masters of the Sung and Mongol periods, earned the reputation of a prominent copyist of old pictures and died in 1799. My collection contains several of his copies from Yüan models, some of which are dated 1749, one being a copy of a picture of Wön Chōng-ming (1470—1559, cf. Giles, p. 159. I calculate Wön Chōng-ming's birth-year from his endorsement of a picture of Li Lung-miën's dated 1546, where he describes himself as 77 years of age. See *Siau-hia-lu*, chap. 1, p. 22. The *I-niën-lu* places him also into the years 1470—1559). Fang Hün is the author of an interesting treatise on pictorial art, reprinted in the *Chī-pu-tsu* Collection, the *Shan-tsing-kū-hua-lun* (山靜居畫論, Wylie, p. 111).

45. *Li Shan* (李鱣, also called Tsung-yang, 宗揚, and Fu-t'ang, 復堂), born in Hing-hua near Yang-chóu, took his degree as *k'ü-jōn* in 1711 and was afterwards magistrate in T'ōng-hiën (Shan-tung). One of his pictures in my collection is dated 1745.
46. *K'ang T'au* (康濤, also called Shī-chón, 石舟, Tién-tu-shan-jōn, 天篤山人, Lién-jui-fōng-t'óu-pu-hiu-jōn, 蓮菴峯頭不朽人, and Mau-sin-lau-jōn, 茅心老人), a native of Yang-chóu of probably none but local reputation, painted landscape, flowers and birds; he also did linear work and practised calligraphy. I have devoted to his life much more trouble than, from the specimens of his work in my collection, he seems to deserve (S. my letters to the late Prof. Friedrich Müller, *Wiener Zeitschr. f. d. K. d. M.*, X, pp. 301—308, and XI, pp. 125—133). The difficulty I found with regard to his life-time disappears, if we learn that Fang Hün, in the work quoted above (chap. II, p. 18), speaks of him as a contemporary. He apparently belongs to the 18. century.

47. *Kin Nung* (金農, also called Shóu-mön, 壽門) was born in 1687 at Hangchow, but spent part of his life in Yang-chóu. He was the son of small people and is said to have become a young man of fifty before he began to devote himself to the occupation of a painter, practising bamboo-twigs to start with, then peach-blossoms and horses, professedly drawn in the style of Ts'au Pa and Han Kan, — the ambition of all horse-painters in China, and winding up with that speciality which made his name, the drawing of Buddhist portraits, in which he created his own wonderful style. He would despise copying old models before him, but surrounded his saints with flowers and trees nowhere found in nature, all being the creation of his own imagination, trunks and leaves looking like vegetation indeed, but devoid of all botanical truth both in point of outlines and of color, and this he declared to be purely symbolic. When asked by his friends what this all meant, he would say, "these are the sacred Patra-leaves", and the quaint grottoes, in which he placed his figures, he declared to be the nests of Nagas. He also wrote poems. His death-year is not known, but he is said to have reached more than 70 years, which seems to involve that he died after 1756; certainly not before 1754, since a rough sketch, being the portrait of a Buddhist devotee and scratched by him on an ink-slab described in the little work *Kin-shí-wōn-tzī* (金石文字) of the Hau-yüan-chai (鶴緣齋), a collection of epigraphic curiosities (Ssī-hui, 1885, fasc. 2), is dated in that year.
48. *Ts'ién Wēi-ch'ōng* (錢維城, other names: Tsung-p'an, 宗磐, Kia-hiēn, 稼軒, Yu-an, 幼安, and Ch'a-shan, 茶山), a distinguished poet and painter (*see* Giles, *Biogr. Dict.*, No. 371). According to the *I-niēn-lu* he was born at Wu-tsin in 1720 and died in 1772. As a painter he imitated Wang Yüan-k'í, the landscapist.



KIN NUNG (about 1750): "Buddhist Saint".



PIÉN SHÓU-MIN (about A. D. 1800): "Ducks among Rushes".

49. *Wang Su* (王素, also called *Siau-móu*, 小某), a modern painter of apparently mediocre ability, to judge from the many specimens of his work in my collection, the best among which are perhaps his copies of other masters. I am not sure whether he can possibly be identical with one *Wang Su* (王慤, or 存素), who earned some fame as a poet and is mentioned among the biographies as a great-grandson of *Wang Shī-min*, the great landscapist. This would place him into the 18. century. Another painter, if not the identical man, is mentioned in the *Yang-chóu-hua-fang-lu* as *Wang T'au* (王濤), whose by-name was *Su* (素). He was a native of *Kiang-nan*, but followed his family to *Yang-chóu*, where he made a name as a painter of flowers and birds, chiefly from models of the Mongol period.
50. *Chóu Sün* (周尋, also called *K'un-lai*, 崑來), a native of *Nanking*, lived in the 18. century and made a name as a painter of human figures, flowers, shrubs, dragons and horses. His dragons are said to have been particularly well done.
51. *Wang Wōn-chi* (王文治, also called *Yü-k'ing*, 禹鄉, and *Mōng-lóu*, 夢樓) lived 1780 to 1802. He wrote the *K'uai-yü-t'ang-ti-po* (快雨堂題跋), remarks on handwritings and pictures, and was known as a poet and musician. *Giles, Biogr. Dict.*, No. 2242. I am not aware that he practiced pictorial art, but I have frequently come across his handwriting and seal in connection with pictures of all ages, which he was fond of criticising and which, on account of his much admired handwriting, he was asked to endorse with his autograph. Before withdrawing to *Chinkiang* (*Yang-chóu*?) into private life, he had held office in *Yün-nan*.
52. *Piēn Shóu-mín* (邊壽民, also called *I-kung*, 頤公, *Weī-ki*, 維祺, *Tsién-sōng*, 漸僧, and on his pictures: *Weī-kién-kū-shī*, 葦間居士, i.e. "the Scholar living among the Rushes"),

a native of Huai-an in Kiang-su, was a specialist well-known in the lower Yang-tzï region for his black and white sketches of geese and ducks among rushes (hence the sobriquet by which he signs himself). He lived at the end of the 18., or the beginning of the 19. century.

53. *Chang Yin* (張峯, also called Si-an, 夕菴, and Pau-yen, 寶巖) was born in Chinkiang and lived about the beginning of the 19. century, one of his pictures in my collection being dated 1816. He was of eccentric habits, fond of archaeological research and liked to discuss the theory of art as represented in Sié Ho's "Six Canons". As a young man he studied the works of Wōn Chōng-ming (Giles, p. 159), but later on took greater pleasure in the archaistic style of Shōn Chōu (Giles, *ibid.*), whose manner he tried to make his own. He also cultivated the great masters of the Sung and Mongol periods, among others Kiang Kuan-tan (江貫道, landscapist of Tung Yūan's school, 12. century), a copy of whom by Si-an's hand is in my collection. But he would also occasionally draw fairies and Buddhas.

54. *Mín Chōn* (閔貞, also called Chōng-chai, 正齋), originally a Kiang-si man, settled down at Hankow, where he lived as a painter of scenes of life, flowers and birds; he also was a clever copyist. He lived at the beginning of the 19. century. With other Chinese painters, ancient and modern, he shared that artist's pride which caused him to treat the world with sovereign contempt and be rude, or kind, to his surroundings, just as it suited his fancy. He would give away his valuable sketches to any friend who asked for them, but would let a rich stranger wait for years to fill an order, unless he paid him in a royal manner. He spent much of his time in the wine restaurants of Hankow, where he paid his bills with his scrolls in the



MIN CHŌN (about A. D. 1800): "Fairy riding a Frog".
From an original of the Mongol period (13. century).



MIN CH'ON (about A. D. 1800): "Snooping Boys".

most lavish manner, and where his works were afterwards eagerly bought up by collectors. His copies of older masters are distinguished by his own genius, and his own inventions are characterised by a touch of humor not often found with Chinese artists.

55. *Lo K'i-lan*, the Paintress (駱綺蘭, also called P'ei-hiang, 佩香), was born as the daughter of a rich and well-connected family at Kū-k'ū near Nanking, enjoyed an excellent education, based on the study of the Chinese classical and historical literature, and spent her maidenhood in writing poetry and drawing. Married to a Mr. Kung Shī-chī (龔世治) of Nanking, she soon lost her husband, and being without children, settled down at Chinkiang, where she devoted herself entirely to art and scholarship. She had the good fortune to enjoy the patronage of two of the best-known poets of the period, Yūan Mei (died 1797, Giles, *Biogr. Dict.*, N^o. 2557) and Wang Wōn-chī (died 1802, s. above, N^o 51), who took interest in her poetical works and wrote prefaces to an edition of her writings. I have also seen Wang Wōn-chī's eulogy on two of her flower sketches in my collection, which must, therefore, be dated before his death in 1802. I cannot, however, say, how far her life-time reaches into the 19. century. Flower still-life was her chief domain, especially orchids, peonies and almond-blossoms. She also was a good copyist of old masters. A picture in my collection, representing a pheasant among peonies below a magnolia-tree in full blossom, is inscribed as being an imitation of the T'ang style (仿唐人筆法) and would be taken for a monument possibly a thousand years old but for the signature of Madame Lo K'i-lan, written about a hundred years ago.
56. *Yū Tsi* (余集, also called T'siu-shī, 秋室) was born at Hangchow about 1743, took his degree as *tsin-shī* in 1766,

became a distinguished poet, calligraphist and painter, and died in 1823. Holding a sinecure in connection with the Imperial Supervisorate of Instruction, he had to spend his days in Peking, where his pictures were much appreciated. They consisted chiefly in flower still-life and human figures, but none were better known than his elegant ladies' portraits, which have become proverbial in Peking as Yü-meï-jōn (余美人), i. e. "Yü's Belles", and are said to have been in particular demand among purchasers in Corea.

57. *Kai K'i* (改琦, also called Po-yün, 伯蘊, Hiang-po, 香白, Ts'i-hiang, 七薌, and Liu-tung-yü-chō, 涇東漁者) was the descendant of an Eastern Turkestan family (其先本西域人). His grandfather had come to the east of the Empire as a soldier, and his father had, by good services in the field, obtained rank of the sixth class, upon which his family settled down in Sung-kiang near Shanghai. Being a slender, sickly boy Kai K'i took to literature, poetry and painting rather than being a soldier. He was particularly prolific in ladies' portraits, distinguished by clean work rather than ingenious conception; one of his critics, eulogizing him on that score, adds: "if he could only discard that habit of putting on rouge on their faces, they would be still better". This seems to show that even native critics look upon those rouge-covered faces as a low kind of portraiture. But he also treated other subjects such as twigs and flowers. Since his biographers give us no clue as to the time when he lived, I am dependent on the dates found in pictures in my possession for fixing it. A well-dressed singing girl's portrait, without any rouge in her face though, is dated "Kiên-lung, 1795"; a copy from Ch'ön Hung-shōu, 1827; and a third picture, representing a mandarin in the company of a Chung-k'ui devil, the bat of good luck flying on his back,



KAI K-1: Still-life in the style of the Mongol Dynasty. Dated 1827.

the whole scene being drawn in gilt outlines on a dark blue back-ground, is dated "Tau-kuang, 1832". In the majority of cases pictures, if dated at all, contain merely the cyclical date characters of the year, in which they were signed, thus sometimes leaving us in doubt by as much as sixty years backward or forward. We are, however, quite safe when the Emperor's reign is added, as in these cases. Kai K'i may thus safely be placed between the years 1795 and 1832, as far as his working period is concerned. He may have been alive some years on this side of 1832.

58. *P'an Kung-shóu* (潘恭壽, also called Shōn-fu, 慎夫, and Lién-ch'au, 蓮巢), a native of Chinkiang, showing talent and inclination towards landscape-painting. Wang Wōn-chī took him into his house after his retirement from his post in Yūn-nan. Like most good painters he educated his style by copying old masters, and he repaid the kindness of his patron by working day and night, until he was a painter. His Buddhas are placed on a level with those of Ting Yūn-p'ōng, who made the best Buddhist portraits in linear drawing during the 16. century (cf. Giles, p. 163) and Wu Lin (吳彬文中), who also cultivated linear work about A.D. 1600 and who could change a scrap of paper with a few dashes of his brush into a precious jewel.
59. *Ku Hai* (顧海, also called Tsing-han, 靜涵, Hiang-sūé, 香雪, and Si-měi-kū-shī, 西樸居士), born in Ch'ang-shu near Soochow, painted landscapes and human figures. He was also a good hand at writing old seal characters. One of his pictures in my collection is dated 1831.
60. *Huang Hau* (黃鶴, also called Shī-p'ing, 石屏), a native of Chinkiang, and brother-in-law of Wang Wōn-chī, painted flowers and birds with "the extreme of life's motion" (生動

有致, *Mo-hiang-kū-hua-shī*, ch. 9, p. 7), this being the highest praise that could be bestowed on an artist's work according to Sié Ho's "Six Canons". "Life's motion" is a term which, like the German word "Stimmung", it is next to impossible to define. It does not mean "motion" pure and simple. The Chinese will say of a landscape, a tree, or even a rock, that it is drawn with "life's motion", if it fulfills certain artistic conditions. I could not furnish any better illustration of this term than a picture drawn by Huang Hau. It is entitled "K'in Kau and the Red Carp" (琴高赤鯉), and the artist describes it as the copy of a picture by Sū Wōn-ch'ang, i. e. Sū Wēi (徐渭文長), an ingenious artist of the Ming (lived from 1521 to 1593), whose very ink-blots were looked upon as works of art by his contemporaries and whose scenes of life are likewise credited with possessing "life's motion in the highest degree" (畫人物極其生動; in his biography, from the *Yüé-hua-kién-wōn*, 越畫見聞, quoted in the *Hua-jōn-sing-shī-lu*, chap. 2, p. 17). Here we have the term applied by native critics to two artists, whose work appears united in this one picture, which we may thus fairly expect to give us a practical lesson as to the meaning of the term. Sū Wēi's biographer says that the copying of his pictures were hard nuts to crack even for the best masters; it is, therefore, all the more complimentary to Huang Hau, the copyist, that he could turn out such work. I have always laid the greatest stress on the judgement of practical artists, they being the only persons who can realize the difficulty of bringing out certain effects in color from their own experience. When I showed Huang Hau's "Red Carp" picture to Professor Carl Gussow now in Munich, he would not believe it to be a copy; the entire conception, he thought, was so free and independent that it was bound to be an original. And yet we have Huang



HUANG HAU: "K'in Kau and the Red Carp". Dated 1811.
 From an original by Sü Wei (1521—1593).

Hau's own confession, written after the date of the picture, A. D. 1811.

A short inscription in running hand characters, written by the artist himself, tells us what we read about K'in Kau in an old fairy book, the *Lié-siën-chuan*. The man's name "K'in" means a "lute", and since he is an entirely legendary personage, it does not matter much whether his being described in the fairy book as a virtuoso on the lute is an allusion to his name, or whether the name was invented on account of his musical talent, which had caused a king in remote antiquity to take him into his service. K'in Kau's special fad was the art of living in water, in which respect he finds his equal in the heroes of some old Italian legends, and so he disappeared some day to be seen no more. For, he travelled about in the rivers of his province, when, about two hundred years after his disappearance, his return was announced to his amazed relatives, who had built a little temple by the riverside to receive him. Huang Hau's picture represents him as riding on a red carp, carrying a sword and a sun hat on his back.

A study of Huang Hau's "Red Carp" will render any amount of explanations superfluous by showing at a glance, why both he and Sū Weï, the creator of his model, were said to paint with *shōng-tung*. Altogether there is no lack of examples of this kind; all we have to do in learning to understand that difficult terminology of Chinese art criticism is the study of art *works* in connection with art *literature*. Some of Huang Shōn's old men are another instance of this observation; for he, too, is said by his biographer to have created figures with "life's motion". It is much more difficult to understand the first two words in Sié-ho's first Canon, *k'i-yün*, which I venture to render by "spiritual element" and which I separate from the

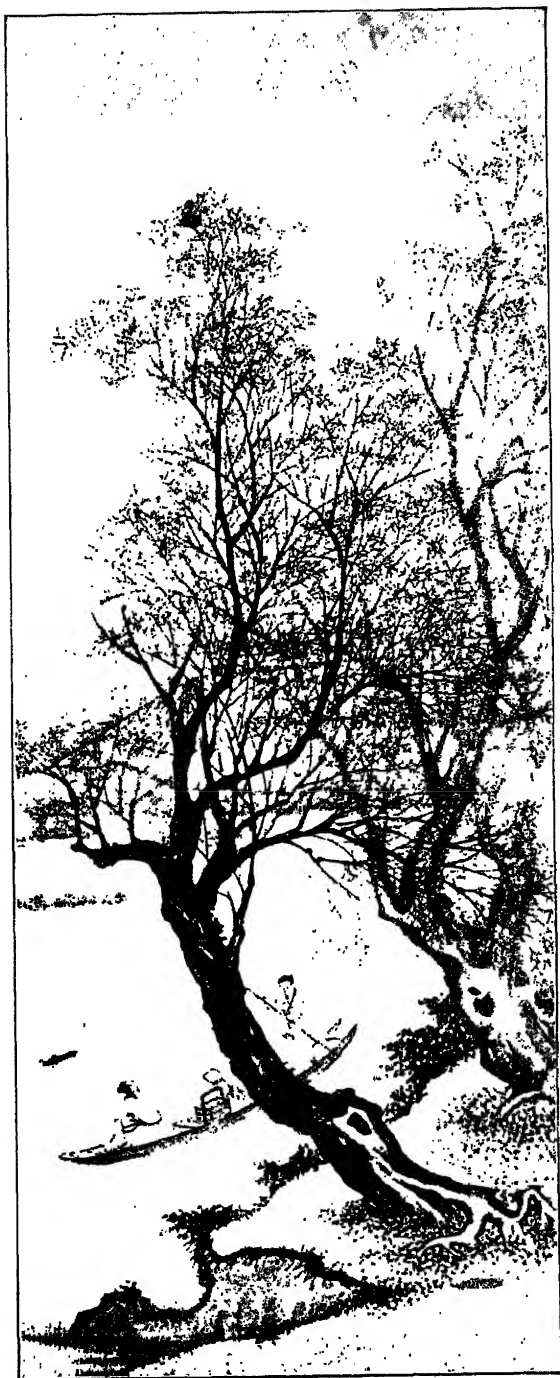
shōng-tung, or "life's motion" term, because Chinese critics occasionally ascribe the first to one man, the second to another. Giles (p. 28) joins them together and translates *k'i-yün-shōng-tung* (氣韻生動) by "rhythmic vitality"; to translate *k'i-yün* by "rythm" is possibly an improvement; but we shall never be certain about the sense in which Chinese art historians wish such terms to be understood, before we have made the attempt to collect examples of criticisms on modern painters, whose works can be procured and examined. Thus Fang Hün in his critical work, the *Shan-tsing-kü-hua-lun* (chap. 2, p. 3) speaks of *k'i-yün* in connection with Shōn Chóu, known as K'i-nan and Pai-shī (Giles, p. 156), in his representations of vegetable life and birds, in which, Fang Hün says, he "successfully grasped the *k'i-yün* of the style of the Mongol period" (*tō Yüan-jōn fa k'i-yün*, 得元人法氣韻). Cf. Appendix I, No. 7.

61. *Ch'ōn Tsing-yüan* (陳清遠, also called K'ü-siën, 渠仙), a painter of the Tau-kuang period, one of his pictures being dated 1837. I have not succeeded in finding his name among my biographies.
62. *T'ang Lu-ming* (湯祿名), lived under Tau-kuang and Hiën-fōng as an Examiner in the Salt Department (*Yen-ta-shī*) in Yang-chóu. He made sketches of small birds and copied older pictures. He died some time about 1860.
63. *T'ang I-fōn* (湯貽汾, also called Yü-shōng, 雨生), a native of Wu-tsin near Nanking, chiefly lived at Nanking, where as an hereditary baronet he spent his otium cum dignitate in writing poems, calligraphic work and painting. His peach-blossom twigs were full of sentiment, so were his flowers and landscapes. He is well known by the tragedy of his death, having committed suicide with his entire family in 1853, when the T'ai-p'ing Rebels were about to take possession of the city.

64. *Tai Hi* (戴熙, also called Ch'un-shī, 醇士) was a native of Hangchow, took his degree in 1832 and committed suicide during the siege of Hangchow by the Canton rebels in 1860. He had studied Wang Hui's manner and copied old masters. He chiefly painted bamboos and rocks.
65. *Jōn Weī-ch'ang* (任渭長, also called Hiung, 熊, and Mu-ku, 幕古), one of the most prolific painters and illustrators of the 19. century. I gather from the preface to one of his illustrated works that he began in early youth to draw sketches of scenes of life, imitating the style of Ch'ōn Hung-shōu (1599—1652). He was born in Siau-shan near Hangchow, but some time in 1853 or 1854 settled down in Soochow, where he died 40 years of age some time about 1875. The Yang-chōu market in 1893 was full of pictures, greatly differing in merit, bearing his name. Some of them were not so bad, which may involve that his name has been much used by imitators. Like Ch'ōn Hung-shōu he devoted himself to book illustration, and four of his series, originally published in 1857, were reprinted by the T'ung-wōn-shu-kū photo-lithographic establishment of Shanghai in 1886. Chief among these are the illustrations of the *Kau-shī-chuan* by Huang-fu Mi (died A.D. 282, Giles, *Biogr. Dict.*, No. 854; cf. Wylie, p. 28). It appears that Jōn Weī-ch'ang had two brothers, if the two men are not the same under different names, viz. Jōn Yū (任漁) and Fōu-ch'ang (任阜長). The man bearing the latter name, who among other work, has drawn sketches reproduced as ornaments on Chinese colored letter-paper, was reported to me in 1893 to have died only a few year ago at Soochow.
66. *Lién K'í* (蓮溪, also called Yé-hang, 野航), a modern painter whose pictures are found in great quantities on the Yang-chōu market. They are mostly very roughly drawn and represent a

low type of art, though they are sometimes interesting on account of their subjects. My Chinese friends told me in 1893 that he had died about twenty years ago as abbot of a Buddhist monastery near Hangchow. On his pictures I have never seen any other names but the two mentioned, and I suppose that *Liên* (蓮) was his family name.

67. *Ts'ien Hóu-an* (錢厚爰, also called Chóu-hua, 胄華, and Ts'ing-huan, 青隄), a modern painter represented by a great many sketches on the Yang-chóu market. His own pictures do not impress me as being worth anything, but he has made many copies of old masters, not so badly drawn, though the individuality of his originals is apparently not brought out in them, since they all present the same character.



YANG PA (19. cent. ?): Landscape.

APPENDIX I.

Biographical Notes on some Chinese Ancient Painters.

1. *Ts'au Pu-hing* (曹不與), well known in Japan as Sōfutsuyō, was by no means the first painter occurring in Chinese art history as Anderson (*The Pictorial Arts of Japan*, p. 253) assumes. For, apart from Mau Yen-shōu (毛延壽), the portraitist of the Han Emperor Yüan-ti (48—32 B. C.), who with five of his colleagues in art was beheaded on account of the intrigue forming the subject of the theatrical play translated by Sir John Davis under the title "The Sorrows of Han", several painters of good names were known during the later Han Dynasty, such as Ts'ai Yung (蔡邕), the creator of the celebrated sketches combined into a series under the name of *Lié-nü-chuan*, "the Book of Virtuous Women". Ts'ai Yung lived in the second half of the second century A.D. The same period saw the portraitist Chau K'i (趙岐) and his colleague Liu Pau (劉褒), whose works were admired centuries after their death under the T'ang-dynasty. Yet, Ts'au Pu-hing was among the earliest, and possibly the most prominent among those who followed that first period in the early development of Chinese pictorial art. Like the accounts of early Greek artists, Chinese art history abounds with cock and bull stories adorned with wonders and supernatural features, which throw but little light on the real character and development of the art. Thus it is

related that the Emperor Sun K'üan of the Wu Dynasty, in A.D. 238, saw a red dragon falling down from heaven and disappear in the sea, and Ts'au Pu-hing was commissioned to perpetuate His Majesty's vision by a picture. The dragon-painting turned out to be quite satisfactory and was placed in the Emperor's Museum. So natural was the appearance of the monster in its watery element that a hundred years later it was able to perform all the wonders which only a live dragon is credited with by the Chinese. At the time of the Emperor Wön-ti (A.D. 424—454) continuous droughts threatened to bring great trouble over the population; all prayers for rain were in vain, when Ts'au Pu-hing's dragon-picture was thought of as a possible means to come to the rescue. The old picture was unrolled on the shore of a lake, when, lo and behold! mist and clouds began to rise, upon which the long desired rain fell continuously for ten days. One of the best-known painters' anecdotes, reminding us of Greek legends, is the story of a screen of the Emperor's which had been soiled by an untoward blotch. To hide it, Ts'au Pu-hing painted over it a fly so natural that the Emperor mistook it for a live one and actually stretched out his hand, in order to drive it away. Chinese records abound with similar anecdotes in connection with most of the better known artists, for a faithful reproduction of which readers may be referred to Professor Giles' excellent volume "An Introduction to the History of Chinese Pictorial Art" (Shanghai 1905).

2. *Wei Hsi* (衛協) was Ts'au Pu-hing's pupil, but his life-time being placed under the Tsin (晉) dynasty, he probably flourished say at the end of the third or the beginning of the fourth century A.D. He is apparently the first great painter of Buddhist and Taoist subjects, and the philosopher Ko Hung, in his work *Pau-p'o-tz'i*, describes him as a *hua-shōng* (畫聖, lit.

"a picture saint", i. e. "a great master"), which honor he shared with his contemporary and disciple Chang Mo (張墨). From the titles of his paintings we may conclude that human figures were his chief strength and that, apart from Buddhist representations such as "The Seven Buddhas" (*ts'i-fo*, 七佛, *sapta Buddha*), one of the favorite subjects among painters of the religious school, he devoted himself to historic and mythological scenes, also to portraiture.

3. *Ku K'ai-chi* (顧愷之, other names: *Chang-k'ang*, 長康, and *Hu-t'ou*, 虎頭) was born in Wu-si on the northern shore of T'ai-wu Lake near Soochow, in the very centre of the old kingdom of Wu, that part of China which has produced nearly all the great artists, especially those of later periods. His exact life-time has not, it appears, been placed on record, but we may gather on circumstantial evidence that the sixty-two years he is said to have lived in his biography (*Tsin-shu*, chap. 92 p. 36B) lay well within the fourth century A.D., although, according to the same authority, he was appointed to some court office involving his being among the Emperor An-ti's suite as late as A.D. 405. He is described as a highly gifted man of scholarly inclinations and he also left some literary works, none of which seems to have been preserved to our days. But his great reputation was that of an artist. Liu I-k'ing in his *Shi-shuo-sin-yü* (chap. 3B p. 33) quotes a remark made by Sié An¹⁾, who called him "a painter such as the world had never seen". Since Sié An died in A.D. 385 (s. Giles, *Biogr. Dict.*, N° 724), *Ku K'ai-chi* must have been at the height of his reputation about or before that time. Sié An was himself a painter, though

1) Not Sié Ho, who lived more than a century after Sié An. The two names have apparently been confounded in Mr. L. Binyon's paper on "A Chinese Painting of the Fourth Century" in *The Burlington Magazine*, Jan. 1904, p. 41.

he was much better known as a calligraphist. The *Tsin-shu* relates a number of anecdotes from which it would appear that, though a great artist, he was rather more credulous and superstitious than one should believe of a man of his type. Once he had addressed a box containing some of his most valuable pictures to the care of his friend Huan Hsian (Giles, *Biogr. Dict.*, N° 837), who opened the box, stole the pictures and closed the empty receptacle by pasting and sealing it up again so as to look exactly like the package originally received, upon which he sent it back to the artist with the assurance that he had not touched it. K'ai-chi was too much of a gentleman to accuse his friend of robbery and confined himself to remarking: "the pictures were certainly there, they must have disappeared by magic just as men disappear when they are changed into spirits". Contemporaneous China looked upon such traits of good nature as undue simple-mindedness and invented the bonmot "Ku K'ai-chi is a *san-tsue*, i. e. he is a past master, in three arts: literature, painting and — tomfoolery". One of his freaks he shared with other painters of antiquity: when he had nearly finished a portrait, he would allow years to pass by before he painted the eyes. His explanation was that "the beauty, or otherwise, of the four limbs had nothing to do with the merits of a portrait; to impart spiritual expression by drawing the eyes, that was just the thing on which it depended" (*Shi-shuo-sin-yü*). This seems to have been an idea just of the fourth century, since Wang Kia (王嘉), a contemporary of Ku K'ai-chi's, in his *Shi-i-ki* (chap. 4, p. 5), lays so much stress on the painting of the eyes in the legendary account of the Foreign painter Lié-i (烈裔), said to have come to the court of Shihuang-ti in B.C. 221, who could paint dragons and phoenixes, soaring as though they would fly, and who had to be careful

not to paint their eyes, lest they would fly away (皆不可點睛或點之必飛走也). Weï Hié, too, whose manner Ku K'ai-chi is said to have studied, was afraid to add eyes to his human figures (人物不敢點眼睛, *Li-tai-ming-hua-ki*, chap. 5, p. 2). The same legend occurs in the biography of several other painters and reaches well into the historical period of pictorial art, since even the great Chang Söng-yü is stated to have left certain dragon-pictures without eyes from fear that their being added would cause the dragons to escape (*ibid.* p. 28). The lives of nearly all the ancient painters are adorned with similar stories. Thus Ku K'ai-chi is said to have thrown the portrait of a fair neighbor on a wall so naturally that the poor girl, his model, would be seized by fits of heartache, when a needle or a nail was thrust into the heart region of the picture; the pain would cease at once, if the needle was removed. Portraiture was the special strength of Ku K'ai-chi. He painted the emperors and ministers of his time, among the latter that of his patron Sié An. He created whole series of figure types such as the *Lié-nü-sien* ("Fairy Pictures"), also groups of animals, especially lions, tigers, leopards, horses and birds. We possess a long list of his works in Chang Yen-yüan's great art history, the *Li-tai-ming-hua-ki* (歷代名畫記) of A.D. 841. I have not seen the painting, probably a copy, ascribed to him, which found its way into the British Museum, and therefore confine myself to referring readers to Mr. Binyon's paper on the subject and Prof. Giles' copious notes on pp. 17-21 of his work.

4. *Wang Hi-chi* (王羲之, other names: I-shau, 逸少, and from a military title he held, Yu-kün, 右軍, i. e. "the Right General"), well-known as the great calligraphist whose handwriting, preserved in the shape of rubbings, may be seen to be copied by millions of studious Chinamen even at the present day

and to whom the invention of the modern clerkly style is ascribed (s. Giles, *A Chinese Biogr. Dict.*, N° 2174), was also known as a painter. There are probably not many artists in China who do not strive to excel in the two sister arts; many of the best painters were distinguished for their handwriting, and we need not be astonished to find a man of Wang's calligraphic attainments among the painters of the period. Chang Yeu-yüan says of him: "being already considered the crown of old and present times in the art of handwriting, he was also a clever colorist" (書既爲古今之冠 寫丹青亦妙), and names several of his paintings as having been preserved to some time preceding the 8. century, representing wild beasts, portraits and small human figure sketches on fans. But it appears that they were lost, when the biography was written. He lived from A.D. 321 to 379. His son *Wang Hién-chi* (王獻之) inherited his talent both as a calligraphist and as a painter. Wang Hi-chi is well-known in Japan as *Gishi*.

5. *Tai K'ui* (戴逵, also called An-tau, 安道), who died in A.D. 395 (Giles, N° 1850) was a virtuoso on the K'in, a stringed instrument, the playing of which may be said to have been some sort of a test for musical perfection somewhat like the piano in Europe, a distinguished handwriter and painter, and a man of artistic and literary attainments all round. His artistic talent showed itself in early youth, the pictures he had made at a Buddhist monastery at the age of ten causing a distinguished critic to predict a great future to his career. His paintings comprised all possible branches of the art, but many, as we may conclude from their titles as preserved in Chang Yen-yüan's work, were of a religious kind; for, besides the portraits of the disciples of Confucius, we find such works as the "Arhan of the Five Heavens" (五天羅漢圖). But in this branch

he had his precursors. The novelty he seems to have introduced in Chinese art is not of a pictorial kind. From a passage occurring in the biography of his son Tai Yung (戴顓, *Sung-shu*, chap. 93, p. 3B) we are led to conclude that he was actually the first native artist who succeeded in making good Buddha statues, which had, it appears, since the times of the Han been imported from India (自漢世始有佛像形制未工遼特善其事). This does not, of course, involve that he invented sculpture as applied to statues generally, since as early as B.C. 209 bronze figures were cast by Shī Huang-ti (s. my "Chinesische Ansichten über Bronzetrömmeln", p. 17); he merely applied it to Buddha images as I conclude from Liu I-k'ing's *Ming Yen-ki* (冥驗記, 5th century, quoted in the *Shu-hua-p'u*, chap. 45, p. 13). His work consisted of both bronze-casts and wood-carvings (善鑄佛像及雕刻). Among other works he carved a wooden Buddha statue, 16 Chinese feet in height. His eldest son Tai P'o (戴勃) inherited his father's talents, but he seems to have been rather known as a painter than as a sculptor. Tai Yung, the other son named in the biographies, it appears, worked very much in the style of his father. The Tai family may be said to have first raised Buddhist art in China to a certain standard. A passage in Chang Yen-yūan's work (*Li-tai-ming-hua-ki*, chap. 5, p. 14) recapitulates better than anything else I have read the early development of Buddhist art in China. It refers to the Han Emperor Ming-ti's famous dream of a golden image of great height with an aureole on its head (漢明帝夢金人長大頂有光明). When the Emperor asked his ministers for an explanation of his dream, some would say: in the west there is a god called Buddha, sixteen feet in height and of golden color (以問羣臣或曰西方有神名曰佛長丈六黃金色). The

Emperor thereupon sent Ts'ai Yin to fetch the Shakya painted by the Indian King Udayana, and from this image he ordered his workmen to draw copies at the Nan-kung ("Southern Palace", in the Emperor's capital Lo-yang), on the Ts'ing-liang Hill (one of the peaks of the Wu-tai-shan in Shan-si) and on the Hién-isié-ling (the Emperor's Mausoleum near the city of Lo-yang; 帝乃使蔡愔取天竺國優瑱王畫釋迦倚像命工人圖於南宮清涼臺及顯節陵上). That, owing to the ancient primitiveness of workmanship, these images did not do justice to the reverence (due to the saints) may be seen from the image of King Asōka, which has also been preserved to the present day (A.D. 841; 以形制古朴未足瞻敬阿育王像至今亦有存者可見矣). Weī Hié of the Later (i. e. Eastern) Tsin dynasty was a painter of images without doing the most in technical skill, but the Tais, father and son, were good colorists (衛協皆善畫像未盡其妙洎戴氏父子皆善丹青); and there has thus sprung up a model for the casting of bronze-images and the laying on of color for the supreme Shakya (又釋氏範金賦采動有楷模). Tai K'ui and Tai Yung were the fore-runners of the classical period of Buddhist art known by its landmarks, the great painters Ts'au Chung-ta, Chang Sōng-yu, Wu Tau-tzī and Chóu Fang.

6. *Lu T'an-wei* (陸探微), according to Chang Yen-yüan one of the classical masters of antiquity, was a contemporary of the Emperor Ming-ti of the Sung dynasty, who ruled from A.D. 465 to 478 and who had become such an admirer of his coloristic skill that he would have him constantly among his followers. To judge from the great art historian's list of his paintings, he must have been particularly strong in portraits, one of the earliest of which was that of the Emperor Hiau-wu of the Sung

dynasty (A.D. 454 to 465), and since that list contains also a portrait of Kau-ti, the first emperor of the Ts'i dynasty (A.D. 479—483), he must have lived well towards the close of the fifth century. He also cultivated Buddhist subjects and human figures generally, whereas his attempts at landscape, plants and trees were not much appreciated. If I understand Chang Yen-yūan rightly, his manner was of that impressionistic style the Chinese are so fond of, in which one continuous stroke of the brush has to do the work done by others with many strokes (陸探微作一筆畫連綿不斷). In this respect he did as a painter precisely what Wang Hi-chī did as a calligraphist. He may be looked upon as the ideal of the famous "Six Canons" (*liu-fa*, 六法), the soul of all research in art history at the hands of native art writers after Sié Ho, their creator, in as much as he fulfilled all the conditions required in them of an art classic. In this respect he was placed on a level with Chang Sōng-yu and Wu Tau-tzī, and according to Sié Ho's own judgment, he was even superior to Ku K'ai-chī. For additional notes see Giles, pp. 23—24.

7. *Sié Ho* (謝赫), who lived during the Southern Ts'i dynasty (A.D. 479—502) enjoyed the reputation of a good portraitist. His eye would grasp the minutest details of his models at one glance, upon which he would sit down for his picture without further sittings. A mythological portrait representing the fairy Au-ki (安期先生, cf. Giles, *Biogr. Dict.*, No. 7) was still in existence at Chang Yen-yūan's time (A.D. 841). But much greater than as an artist he was as an art critic. His little work, preserved to the present day, the *Ku-hua-p'in-lu* (古畫品錄, i. e. "Records on the Classification of Old Painters", has become the starting point of all criticism of pictorial art. He was the first writer who made the attempt to classify painters

by the merit of their work in accordance with fixed principles. To do this efficiently he had bestowed much thought on the "Six Canons" of art (*liu-fa*, 六法), which have ever since been the backbone of all the theoretical works upon the subject. The "Six Canons" are quoted over and over again, when it becomes necessary to show the height to which a painter has risen in his artistic development. They are extremely terse in language; they consist of not more than twenty-four characters, and since even Chinese critics differ about their meaning, I cannot vouch for the correctness of my translation. Chang Yen-yüan (*Li-tai-ming-hua-ki*, chap. 1, p. 15) devotes some pages to their explanation. The "Six Canons" read thus:

First: Spiritual Element, Life's Motion (氣韻生動);

Second: Skeleton Drawing with the Brush (骨法用筆);

Third: Correctness of Outlines (應物象形);

Fourth: The Coloring to correspond to Nature of Object (隨類賦彩);

Fifth: The Correct Division of Space (經營位置);

Sixth: Copying Models (傳模移寫)¹).

From the manner in which the acknowledged great masters applied the principles expressed in these six canons Sié Ho divided them as many classes. His first class contains only five names including those of the great classics Lu T'an-weï, Ts'au Pu-hing und Weï Hié; the second class shows only three masters headed by Ku Sün-chi (Giles, p. 25). The learned Ku K'ai-chi, who looked upon the representation of man as the highest aim of pictorial art and whom Chang Yen-yüan included with Chang Söng-yu and Wu Tau-tzï among the first classics of antiquity, appears in Sié Ho's third class together with eight other artists.

1) Giles, p. 28, translates as follows: (1) rhythmic vitality, (2) anatomical structure, (3) conformity with nature, (4) suitability of coloring, (5) artistic composition, and (6) finish.

The fourth class contains five, the fifth class three, and the sixth only two names. Sié Ho's list contains altogether merely 27 names, i. e. a comparatively small selection, if we consider that, in the *Shu-hua-p'u* (chap. 45) some eighty artists are mentioned as having had some reputation previous to the art critic's time.

8. *Yau Tsui* (姚最), who lived about the middle of the 6. century A.D., was one of the early writers on art criticism. His book, the *Sü-hua-p'in* (續畫品), was meant to be a continuation of Sié Ho's work, the *Ku-hua-p'in-lu*, and it contains criticisms on the painters of a very short period only, including some of the early Buddhist works. Yau Tsui is, unlike Sié Ho, not known as a practical artist. His little book is discussed in the great Catalogue of the Imperial Library (chap. 12, p. 3 sq.).
9. *Chang Sōng-yu* (張僧繇), well-known in Japan as Chōsōyu, was a native of the Wu country, which has given birth to by far the majority of the great Chinese painters of all times. His exact life time is not known, but he must have been born some time towards the end of the fifth century, since Chang Yen-yüan mentions him as being employed by the Emperor Wu-ti of the Liang dynasty during the T'ién-kién period dating from A.D. 502 to 520, and the *T'ai-p'ing-kuang-ki*, quoted in the *Shu-hua-p'u* (chap. 45, p. 28) refers to an anecdote, which brings him together with the Emperor Ming-ti (明帝), probably the monarch so called of the Ts'i dynasty, who ruled from A.D. 494 to 499. This Emperor had expressed his astonishment at Chang Sōng-yu's having painted in a certain Buddhist monastery by the side of a representation of Rojana Buddha the figures of Confucius and his disciples, wondering how these worthies had come among the Buddhists, upon which the painter said nothing but: "the future will show it". And indeed when,

during the Posterior Chóu dynasty, under a general persecution of the Indian religion, all the Buddhist monasteries and pagodas were burned, that one building escaped destruction, because it contained a portrait of Confucius. The Emperor Wu-ti, himself a devout Buddhist, got him to paint sacred pictures for the decoration of his monastery. In another monastery the master had painted four dragons. When all was finished except the eyes, he had his doubts about adding them. For this, he said, would bring the dragons to life and cause them to fly away. Finally, on the request of his friends, he set to work in painting the missing eyes, but no sooner had he completed the first pair, when among lightning and thundering the wall split asunder and the two dragons whose eyes he had just drawn disappeared in the heavens, leaving behind the remaining two, whose eyes had not yet been tackled. From this event the master had apparently derived a lesson. For, when some other dragons, painted by him for a monastery at K'un-shan near Soochow, began to show signs of unrest during a thunderstorm, he prevented their flight by painting on chains to hold them prisoners. In another monastery crowds of pigeons had made the beams underneath the temple-roof their home, from whence they would foul the gilt faces of the saints whose idols were arrayed in the hall. When the monks complained about this to Chang Söng-yu, he covered the eastern wall of the temple with hawk pictures and the western wall with those of kites. This frightened the pigeons away, and the peace of the convent was restored. All these anecdotes may be consigned to the chapter of "painters' legends". They bear a certain family likeness to what we read about the great masters of ancient Greece and need not claim anything like historical credence, in which respect they are not nearly as valuable as what we learn about the ancient

Chinese masters in the notices of their works which have been preserved in the catalogues of former art collections. The history of certain paintings may be traced through generations by means of such catalogues down to the time when they begin to disappear from memory. P'ei Hiau-yüan's Catalogue of the Early T'ang Galleries, published in A.D. 639, contained as much as nineteen titles of pictures ascribed to Chang Söng-yu, nine among which had been taken over from the Sui state collection in A.D. 618. A number of his masterpieces is also referred to in Chang Yen-yüan's history of the art as existing at his time, the 9. century A.D.; and as late as A.D. 1120 we find in the Emperor Hui-ts'ung's great Museum the titles of not less than fourteen Buddhist paintings catalogued such as the portrait of Buddha himself, the Pusa Mandjusri, the Ten Disciples of Buddha, the Sixteen Arhan, etc.

10. The Emperor Yüan-ti of the Liang dynasty, born in A.D. 508, whose proper name was Siau I (cf. Giles, *Biogr. Dict.*, N° 705) and who reigned from A.D. 552 to 554, was not only a great art patron, but also a practical artist, though his works would perhaps have been doomed to oblivion but for his exalted position in life. He painted a portrait of Confucius and added a eulogy on the sage, composed and copied by himself, which caused his contemporaries to declare him a *san-tsüé*, or "past master in the three arts" (painting, literature and calligraphy). He wrote a number of literary work, some of which have been preserved, like the *Kin-lou-tzi* in six books, which, besides valuable historical notices not otherwise on record, contains some interesting narratives of Foreign nations (Wylie, *Notes on Chinese Literature*, p. 127). Professor Grube (*Gesch. d. chines. Literatur*, p. 250) places him, together with his father, the Emperor Wu-ti and his brother and predecessor Kiên-wön-ti, among the foremost lyrical poets

of the period. P'ei Hiau-yüan's Catalogue of A.D. 639 contains the titles of six paintings ascribed to Yüan-ti, and Chang Yen-yüan (A.D. 847) refers to his *Ch'i-kung-t'u* i.e. "Representations of Tribute Bearers", also a number of other titles. It appears that Yüan-ti's sketches, which probably were made long before he ascended the throne, were the first among a series, often repeated by Chinese artists, purporting to depict the outer appearance of the inhabitants of Foreign nations. The great Catalogue of the Imperial Library (chap. 114, p. 1) mentions a work on "landscapes", the *Shan-shui-sung-shi-ko* (山水松石格), which may have been wrongly ascribed to Yüan-ti, since he is not known to have cultivated landscape-painting, an art which did not begin to flourish on a larger scale before the T'ang dynasty. A list of his pictorial works, compiled from various old records, will be found in the passage just quoted. Yüan-ti met with a tragic death. Having been entangled in a war with the rival forces of the Wei dynasty, he was taken by surprise in his capital Nanking, the greater part of his troops being absent. But, lest his literary and art treasures should fall into the hands of the enemy, he set fire to his library, said to have contained 140,000 volumes. He was then made a prisoner and put to death.

11. Ku Yé-wang (顧野王, also called Hi-fōng, 希馮), who lived from A.D. 519—581, well-known as an author and a calligraphist (cf. Giles, *Biogr. Dict.*, N° 1002), was also one of the foremost painters of his time. He painted the portraits of the ancient sages for the Library of his Prince. Apart therefrom, it appears, he cultivated still-life of the vegetable kind, the Imperial Catalogue of the 12. century containing a picture of his under the head of *ts'au-chung*, i.e. "plants and insects".
12. Ts'au Chung-ta (曹仲達), a native of the country of Ts'au

(North-western India?), who earned the reputation of the first painter of Buddhist subjects during the Northern Ts'i dynasty (A.D. 550—577), was probably an artist of Indian training and may have considerably influenced Chinese art by cultivating the methods of his native country. He held high offices in China, where he was much appreciated on account of his Buddha pictures. He cultivated other subjects as well, however, since Chang Yen-yüan mentions among his works such titles as "Hunting Scene" and "Horses" and certain secular portraits. His human figures wore tight clothes and are contrasted with Wu Tau-tz'i's, whose clothes were loose and whirling about in the wind. Chung-ta's figures looked as though they were just drawn out of the water.

13. *Chan Tz'i-k'ien* (展子虔) was one of the best known painters of his time, the Northern Ts'i, Ch'ou and Sui dynasties, i. e. about A.D. 550 to 618. It appears that he cultivated all branches of the art then known, carriages and horses, human figures, hunting scenes, architectural work, portraits and also Buddhist subjects. Among the latter Chang Yen-yüan enumerates quite a number of wall-paintings shown at his time in various Buddhist monasteries. T'ang Hóu, in his little treatise *Hua-kién* ("The Painters' Mirror", published in A.D. 1330) says of him, that he may fairly be called "the father of T'ang painters", and some critics count him among the "Four Early Classics" (畫家四祖), the other three being Ku K'ai-ch'i, Lu T'an-wéi and Chang Sōng-yu.

14. *Tung Po-jōn* (董伯仁), a native of Ju-nan (i. e. Ju-ch'ou in the Ho-nan Province), was a contemporary of Chan Tz'i-k'ien and, as a painter cultivated similar subjects, but he surpassed Tz'i-k'ien in architectural drawing, whereas the latter was the better in the representation of horses and carriages. Chang Yen-

yüan places them side by side and says, they were among painters what Li T'ai-po and Tu Fu were among poets.

15. *Chōng Fa-shī* (鄭法士), one of the great painters of the Sui period (A.D. 581—618). He studied the works of Chang Sōng-yu and thus became a great specialist in human figures. Some of his best pictures were seen on the walls of a number of Buddhist temples.
16. *Weī-ch'ī Po-ch'ī-na* (尉遲跋質那). This Foreign painter is chiefly interesting as the father of Weī-ch'ī I-sōng of the T'ang dynasty. Chang Yen-yüan simply describes him as a Westerner (西國人), skilled in painting Foreign pictures and Buddha images, in which he earned a name. He calls him "Ta Weī-ch'ī", the Greater, or Senior, in distinction from his son, who was in reality the greater in importance. Chang Yen-yüan refers to three of his paintings, all bearing titles pointing to Foreign, apparently Indian, subjects, and the wall-paintings he painted in several temples were partly of a religious kind such as "Mandjusri with a Thousand Alms-bowls" (千鉢文殊), partly secular such as "Yellow Dog and Eagle" (黃犬及鷹). We may conclude from what we read in his son's biography that his family home was in the Kingdom of Khotan, probably in the territory, adjoining Khotan, described by Hsüan Tsang as the former country of T'u-hu-lo. Recent discoveries have shown that this part of Eastern Turkestan must have been the seat of an advanced state of pictorial art, the sand-buried cities, visited by Sven Hedin and Aurelius Stein, containing traces of wall-pictures in styles betraying Graeco-Indian influences. Po-ch'ī-na was probably related to the Kings of Khotan, whose family name was Weī-ch'ī. Being mentioned as a Sui painter, he probably came to China before A.D. 618. Several Indian

painters had been at work there before him, all being Buddhist priests and cultivating religious art, chief among them

17. "The Bonze *Kia-fo-t'o*" (僧迦佛陀, possibly some such name as Kabōdha, if not an abbreviation for Shākyā Buddha), who according to Chang Yen-yūan furnished the prototype for the Buddhist demons of later artists. One of *Kia-fo-t'o*'s paintings was according to Chang Yen-yūan entitled "Natives of Fu-lin". Giles (p. 36) says in connection therewith: "Two questions here suggest themselves: (1) Did *Kia-fo-t'o* pass through Fu-lin on his way from India to China; and if so, (2) where is Fu-lin?" I do not entertain the slightest doubt that the country of Fu-lin, which, by the way, is not mentioned under this name in the Nestorian Tablet as Prof. Giles (p. 35) seems to assume and which, according to the oldest accounts we possess of it in literature, was identical with Ta-ts'in (Syria), had originally nothing to do with Istambūl. I have always held that the so-called "King of Fu-lin" was an ecclesiastical ruler. The *Fu-lin-kuo-wang*, in the earliest texts, probably corresponds to the Nestorian patriarch, who first resided in Antioch and later on in Edessa, Seleucia, etc., the Nestorians being at the time the only representatives of the Christian church known in China. Chau Ju-kua's account of Ta-ts'in has been mixed up with matter borrowed from older records; as applying to the 12. century A.D. it appears without such additions in the *Ling-wai-tai-ta*, and there the King is called *Ma-lo-fu*, which I venture to look upon as a transcription of *Mar Abd* as the first part of the name of some Nestorian patriarch, then residing in Persia. Soon after this time, under the Mongols, the Nestorians ceased to be the only representatives of the Christian church; the name Fu-lin was, therefore, henceforth applied to the countries under the moral sway of the Pope as the ruler who communicates with China

by his ambassadors. There are several reasons which lead us to believe that, before the first arrival of Nestorians in China, the city of Balkh (*Tu-hu-lo*) was one of the strongholds of Nestorian missionary enterprise, and some of the pioneers carrying the cross further east to the Uigurs and to China may have started from there. It seems quite possible that the painter Kia-fo-t'o saw his models there. But why not in Ch'ang-an, the Chinese capital, itself? For, although he is described as an artist of the Sui dynasty, replaced by the T'ang in A.D. 618, this does not exclude the possibility of his having been at work as late as A.D. 636, when the first Nestorians were seen in that city.

18. *Yen Li-tō* (閻立德), the Enriūtoku of the Japanese, was the son of Yen Pi, a court official under the Sui government, who as director of the Imperial household was in charge of the Emperor's art collections. Yen Pi, being himself an artist, became the teacher of his two celebrated sons Li-tō and Li Pōn. Yen Li-tō later on entered the service of the new T'ang dynasty (A.D. 618) and rose to the highest offices. In A.D. 627 he was made a Baron of the Empire. His great experience in the field of arts caused him to be selected for the post of Minister of Public Works and finally led to his elevation to the rank of Duke. As a painter he created some of the best works known in Chinese art, such as "Game Cocks" (鬪雞圖), etc.
19. *Yen Li-pōn* (閻立本), called Enriūhon in Japan, Li-tō's younger brother, was his *locum tenens* as Minister of Public Works about A.D. 656, rose to be Under-Secretary of State and a Baron of the Empire in 658 and Minister of the Cabinet (*nei-ko*) in 670. More brilliant even than his career was the reputation he earned as an artist, both in calligraphy and painting. He is considered by far the first colorist of his time and had probably the principal share in a celebrated picture, representing

Foreign national types, painted conjointly with his brother. He painted very numerous portraits and scenes of life in scrolls and as wall pictures preserved in temples. Besides the lessons received from his father Li-pön looked upon Chöng Fa-shī, the imitator of Chang Söng-yu, as his instructor, but he far surpassed him. The Emperor Hui-tsung's Gallery contained forty-two of his pictures including several representations of Foreign life and a number of portraits, whereas Li-tö is represented by nine titles only, one of which reads "Wang Hi-chī [the great calligraphist] pointing his brush" (右軍點翰). Yen Li-pön's ethnographical picture, the Si-yü-t'u (西域圖, "Types from Eastern Turkestan") is said to have been later on endorsed with an autogram by the celebrated painter of the Mongol period Chau Möng-fu (died 1322), who comments on the beauties of the work and the difficulties of the subject.

Giles (p. 38) refers to a well-known wood-cut, derived from an "Account of Strange Nations" in the University Library at Cambridge, entitled "Three in One", showing three human figures in oriental costume, one of which he takes to be the figure of Jesus Christ, the other two as Nestorian priests. I do not know whether this interpretation is based on any literary evidence contained in the Cambridge print referred to; but, if this should not be the case, I venture to give a somewhat different explanation. Prof. Giles says: "Nestorian Christianity soon disappeared from China, leaving the famous Tablet in Siganfu as a witness that it had reached the Far East, — an honor which must in future be shared by this unpretending picture, which contributes one more of the early portraits of Christ. Three Chinese characters to the left signify "May not be rubbed" = Sacred, and were probably inserted at the instance of the Nestorian priests". The illustration inserted on p. 37 of

Giles' work is apparently a facsimile, so near as to suggest its having been printed from the same wood-block, from an illustration of the *Fang-shi-mo-p'u* (方氏墨普) by Fang Yü-lu (方于魯), a work reproducing the ornamented parts of celebrated ink-cakes. This is not the first work of its kind, and the illustration may be a re-print. But the characters *pu-k'o-mo* (不可磨) appearing by the side of it may be easily explained by their referring to the ornament of an ink-cake, which, owing to the sacredness of the figures represented on it, "should not be rubbed". The *Fang-shi-mo-p'u* also contains the pattern of an ink-cake representing Yen Li-pön's picture "Brushing the Elephant", as described by Giles on p. 38, and Yen Li-pön's name is mentioned there as that of the painter, the three characters *pu-k'o-mo* appearing below. This sketch of Yen Li-pön's is decidedly Buddhistic in character and cannot possibly refer to Nestorianism, whatever its allegoric bearing may be. It, therefore, stands to reason to assume that the other illustration, with its warning "not to be rubbed", is of a similar kind, and I am inclined to look upon the human figure, explained by Professor Giles as an old portrait of Christ, as the typical shape of an Indian, here representing Buddhism. The expression of his face, his beard and his curly hair have a certain family likeness with many Indian Buddhists depicted on Chinese wood-cuts, and his barefootedness seems to support this view. The two other figures are of a different type. I cannot discover any characteristics indicating their being in any way different from the traditional representations of Chinese sages. Their shoes and the way they show from underneath the drapery of their gowns are quite Chinese; moreover, the man to the right in front does not kneel, nor does he upraise his hand in benediction, but he holds in his right hand a scroll, while raising his left in admonition like one arguing, his colleague

folding his hands in a manner often seen in old representations of sages with courtly manners, as for instance in a portrait of Confucius by Wu Tau-tzī, preserved in a rubbing from an old stone inscription reproduced in the *Kin-shi-so*. From the traditional portrait of Confucius both these figures resemble him, but I am inclined to think that one of the two men represents Lau-tzī, the entire group being an early type of that subject taken in hand by hundreds of painters of all periods, "The Three Religions" (*san-kiāu*, 三教), Tanism, Confucianism and Buddhism, as represented by the portraits of their founders. Under this title Ku K'ai-chī had painted a picture, and after him it has been one of the standard subjects up to the present day.

20. *Chang Hiau-shī* (張孝師), a military man of talent, who obtained his fame by a picture representing the Buddhist hell. Wu Tau-tzī is supposed to have derived the inspiration of a picture of the same subject from a study of this work, because Chang Hiau-shī had been lying in a trance, during which he had an opportunity to see what is going on in the other world. This he placed on record in the shape of his painting, which thus became the prototype of hell-pictures generally.

21. *Fan Chang-shōu* (范長壽), also a military officer, who practised pictorial art. He studied Chang Sōng-yu's master-pieces. Two of his pictures, representing drunken monks of either of the two religions, Buddhist and Taoist, were in the Hui-tsung collection. The authors of the Catalogue praise him up for his sketches of agricultural life, rural scenery, cattle, sheep, fowl, dogs, etc. I conclude from the words used by Hui-tsung's art historians that he may even have possessed some knowledge of perspective as applied to landscape (山川形勢屈曲向背分布遠近各有條理, *Sūan-ho-hua-p'u*, chap. 1, p. 10).

22. *Ho Chang-shōu* (何長壽), a contemporary and, as far as

his *ming* is concerned, namesake of Fan Chang-shóu, with whom he shared education in method. The two painters, therefore, had many points in common and were at first both engaged in painting such subjects as "Drunken Monks", which used to be wrongly ascribed to Chang Söng-yu. He was represented by two pictures in the Hui-tsung Museum.

23. *Wèi-ch'í I-söng* (尉遲乙僧), the son of Po-ch'í-na (No. 16). Chang Yen-yüan describes him as a native of Yü-tién, i. e. Khotan in Eastern Turkestan; Chu King-hüan, in his *T'ang-chau-ming-hua-lu* (10. century A.D.) on the other hand names the country of T'u-huo-lo (吐火羅國) as his home. This name has, in various transcriptions, been applied to two different countries, which I believe have no relation to each other except the accidental similarity of the Chinese rendering of what may be different names, viz. 1) the country known as Tokhara and 2) the desert country, probably one of the oases in close vicinity to the north-east of Khotan; and since the latter in all probability was a dependency of the once flourishing kingdom of Khotan, the two traditions regarding the origin of our painter may both be correct. We know from the Chinese historians that *Wèi-ch'í* was the clan name of the Kings of Khotan. The old sound of the name was probably *üt-ch'í* and its origin is, in the works discussing the etymology of family names, referred to a tribal chief of the Toba Tartars, whose descendants adopted it as a family name towards the end of the 5. century A.D. If it is the transcription of a Turkish word, it might possibly correspond to some such sound as *elchi* or *ilchi*, "a leader of the people", this being also the local name of the capital city of Khotan, though I am not sure about its explanation. Certainly *Wèi-ch'í I-söng* must have been of high parentage in his own country, since the exceptional honors bestowed on him by the

Emperor T'ai-tsung could not be justified by his mere personal qualities. For, while his second biographer, Chu King-hüan, informs us that "in A.D. 627 the King of his native country recommended him to the Chinese court on account of his extraordinary skill as a colorist" (貞觀初其國王以丹青奇妙薦之闕下), this passage should be read in connection with Chang Yen-yüan's statement (*Li-tai-ming-lua-ki*, chap. 9, p. 5) that "at the beginning of the T'ang Dynasty he was received in the Imperial body-guard and invested with the hereditary rank of a Duke" (國初授宿衛官襲封郡公). It looks as if, before his being recommended to the Emperor, he resided in Khotan, although his father Po-chi-na must have lived in China under the Sui government ending in A.D. 618. Chu King-hüan further informs us that, in his native country (Khotan or T'u-huo-lo) there was still an elder brother of his by name of Kia-söng (甲僧), whose pictures were not known in China, though. What the art historians place on record with regard to the style of I-söng's work shows that he had a manner of his own deviating considerably from the traditional Chinese styles. Chang Yen-yüan says: "he was skilled in Foreign subjects and Buddha-pictures" (善畫外國及佛像) and that his contemporaries spoke of him as "the younger Wei-ch'i" in opposition to Po-chi-na, "the elder". He characterises the brush of Wei-ch'i the younger by saying: "his Foreign scenes and Bôdhisattvas were made with a stiff and strenuous brush like coiled-up wire of wrought-iron" (小則用筆緊勁如屈鐵盤絲). The work of Po-chi-na on the other hand was rather "a sprinkling down with resolution" (灑落有氣槩). In addition he quotes one Söng Ts'ung, who says: "His Foreign demons and sprites are of strange appearance such as are rarely taken to in China", and a note at the end of his account says

that, "although I-sōng's style of painting was widely different from Chinese ways, yet in the correctness of spiritual expression and in the height of his merit he could be associated with Ku K'ai-ch'ī and Lu T'an-wei" (用筆雖與中華道殊然氣正迹高可與顧陸爲友). Chu King-hūan describes some of I-sōng's temple-paintings. In one of these notices he refers to his "plastic flowers" (凹凸花, lit. "concave and convex flowers", or "ornaments"). It seems doubtful, whether this term may be so understood as to involve that Wei-ch'ī I-sōng was in the habit of increasing the effect of his work by introducing plastic portions in his paintings. This would indeed quite agree with what we have learned about the relievos in stucco discovered in the Wei-ch'ī's ancient home, the oases north and east of Khotan (see M. A. Stein, *Sand-Buried Ruins of Khotan*, passim). On the other hand Yang Shōng-an, in his *Hua-p'in* (畫品, chap. 1, p. 10), quotes this passage and explains the term by a parallel with Chang Sōng-yu, who at a certain temple had painted a picture which, "seen at a distance, when you could not look sharp, would appear plastic, but flat when seen close by" (遠望眼暈如凹凸近視卽平). The Emperor Hui-tsung's Museum contained as many as eight pictures under I-sōng's name, their titles being: 1. "Portrait of Maitrēya Buddha" (彌勒佛像), 2. "Buddha's Throne" (佛鋪圖), 3. "Portraits of Buddha's Disciples" (佛從像), 4. "Representation of the Foreign Buddha Disciples" (外國佛從圖), 5. "Portrait of Avalōketēshvara" (大悲像), 6. and 7. "Portraits of Ming-wang" (明王像二), 8. "Scenes of Foreign Life" (外國人物圖). The compilers of Hui-tsung's Catalogue (*Sūan-ho-hua-p'u*, chap. 1, p. 11) do not withhold the praise due to these paintings, but they are struck by "the non-Chinese appearance of their costumes, human figures

and portraits" (衣冠物像略無中都儀形). It appears that Wei-ch'ī I-sōng did not meddle with Chinese subjects at all, but merely painted exotic things in a style utterly different from that of his rival Yen Li-pōn, who also painted Foreign subjects, though in the traditional native style.

Besides the pictures of the Imperial Museum we know the title of a scroll preserved during the Sung dynasty in the private collection of a rich amateur Chau Tu-ch'ōng (趙都承), a relation to the Imperial family of Sung, an abridged catalogue of whose rubbings and picture-scrolls has been preserved in Ch'ou Mi's work *Yün-yen-kuo-yen-lu* (雲烟過眼錄, 13. century). Among these Wei-ch'ī I-sōng is represented by a painting entitled Kiu-tzī-wu-nū (龜茲舞女), i. e. "Dancing Girls of Kiu-tzī, or Kutchā, in Eastern Turkestan". (S. *T'ing-ho-shu-hua-fang*, chap. 1, p. 14).

We know further that as late as the year A.D. 1629 a painting, representing the "Tién-wang" (天王) or "Heavenly Kings" (Dēvarādja?), covered by numerous seals and endorsements testifying its being the genuine work of Wei-ch'ī I-sōng, existed. Among the seals is that of the Emperor Hui-tsung's Museum, although in the Catalogue no such title as "Tién-wang" is registered. Among the dozens of seals said to have been impressed on the scroll the latest is that of Hiang Tzī-king, known as Mo-lin-tau-jōn (項子京墨林道人), whose endorsement bears the above date (*T'ing-ho-shu-hua-fang*, 清河書畫舫, chap. 3, p. 33 *seqq.*). I am not able at present to trace the picture any further, but imagine, it has not been preserved to a much later period.

To all intents and purposes Wei-ch'ī I-sōng was a Foreign element in Chinese art. Although it is, in the absence of any specimens in the shape of originals, or even copies, now im-

possible to form an exact opinion about his style, it may be surmised that his work resembled the kind of art lately discovered in the sand-buried cities of Eastern Turkestan, with other words that it represents the Indian type, blended to a certain extent with Hellenistic influences. Dr. Stein (*op. cit.*, p. 441) justly draws attention to "the very close affinity in style and most details in execution revealed with the so-called Graeco-Buddhist sculptures of the Peshawur valley and the neighboring region". "Whether that sculptural art, mainly of classical origin, had been brought direct from the Indus or from Bactria, there can be no further doubt, in view of these discoveries [regarding which cf. Dr. Stein's illustrations of pp. 436 *seqq.* of his book], that at an early date it found a true home and flourished in Khotan". Although these works of art were not backed by any epigraphical data, the Chinese bronze coins of the Han dynasty discovered in connection with some of them point to a period lying by centuries back of the period when the two Wei-ch'is, father and son, introduced their native art into China.

The reason why I attach so much importance to this painter is, because he may have been the founder of a school which has become the basis of pictorial art in Korea, and since the Japanese are said to have received some of their first inspirations from that quarter, the Indian character in the early art of Japan may be accounted for, if we look upon the Khotanese artist as the mediator. I base this view on a passage in the *T'u-hui-pau-kién* (chap. 5, p. 19), which says: "The Koreans paint portraits of Kuan-yin (Avalōketēshvara) and are very industrious; the origin of this art comes from Wei-ch'ī I-sōng, whose style has been adopted there in its very detail" (高麗畫觀音像甚工其原出尉遲乙僧筆法流動而至於

織毫). The same passage is quoted with slight variants from the *Hua-kién*, published in A.D. 1330 (s. *Shu-hua-p'u*, chap. 12, p. 33), but we may some day discover that the quotation is much older than it would now appear to be.

24. *Li Ssī-sūn* (李思訓), a relation of the Imperial house of the T'ang Dynasty, who, like several other members of his family, excelled in landscape-painting, was born in A.D. 651 and died in 716, according to some in 720. In 713 he had been appointed field-marshal (*ta-tsiang-kūn*), for which reason his pictures are spoken of as "Marshal Li's Landscapes" (李將軍山水). He was looked upon as the best landscapist of the period, his reputation being chiefly due to his coloristic efforts. His paintings had a chrysochlorous shine about them (用金碧輝映). This was his specialty and was much imitated by later masters. It was on this account that he was looked upon as having furnished the pattern for landscape work as far as colors are concerned. His originality in the coloring of his pictures has caused later art historians to describe him as the founder of a school, and Tung K'i-ch'ang, the great art critic at the end of the Ming Dynasty (died A.D. 1636), called this "the Northern School" (*pei-tsung*, 北宗) as opposed to "the Southern School" (*nan-tsung*, 南宗) represented by Wang Weï, the poet, who cultivated black and white painting. It appears that the difference between the two schools is not so much the style as the material used, the Southern School being the one confining its work to ink, the Northern one using colors, and the adherence to both schools by the same artist is, of course, not excluded. As being prominent representatives of the Northern School, however, Tung K'i-ch'ang mentions, besides Li Ssī-sūn, his celebrated son, to whom should be added his brother Li Ssī-hui (李思誨), two sons of the latter, one of

whom was the celebrated statesman Li Lin-fu (李林甫, s. Giles, *Chin. Bibl. Dict.*, N° 1170) and a nephew of Lin-fu's, all of whom were landscapists in Li Ssī-sūn's style. This style was further eagerly cultivated by certain prominent landscapists of the Sung period, especially Chau Kan (趙幹, who lived at the court of the pretender Li Yü of Nanking, — died A.D. 978, and who probably reaches into the first generation of the Sung), the two painters of Imperial blood Chau Po-kü (趙伯駒) and Chau Po-siau (趙伯驥) down to Ma Yüan (馬遠) and Hia Kui (夏圭). S. Giles, p. 41 *seq.*

25. *Li Chau-tau* (李昭道), the son of Li Ssī-sūn, of whom Chang Yen-yüan says that, while perpetuating the style of his father, he even surpassed him in his work. In distinction from "the Great Marshal", his father, he was called "the Little, or Junior, Marshal Li" (*Siau Li-tsiang-kün*, 小李將軍). His work was not confined to landscapes, though, "birds and beasts" being mentioned as another category in which he excelled.

26. *Sié Tsi* (薛稷, also called *Ssī-t'ung*, 嗣通), a native of Fön-yin in Shan-si, was a celebrated calligraphist and painter. He was minister in the Board of Ceremonies under the Empress Wu-hón about A.D. 700. He is considered the creator of the representations of the crane in various positions, which were imitated by later masters and may possibly be the prototype of the thousands of cranes standing, walking, flying, etc., we now find in works of art all over the Far East, the "Sié Cranes" (薛鶴) having become proverbial in Chinese literature, both in prose and poetry (cf. *P'ei-wōn-yün-fu*, chap. 99A p. 157). His crane models enjoyed a reputation during the T'ang period similar to that of Han Kan as the creator of horse-pictures. S. a. Giles, p. 41.

27. *Wu Tau-tzī* (吳道子), also called Wu Tau-hüan (吳道



WU TAU-TZŪ: "Nirvāna". From a Japanese Wood-cut reproduced in Anderson's Pictorial Arts of Japan". Cf. also the photogravure and Dr. Paul Carus' notes in "The Open Court", Vol. XVI (No 3), March, 1902.

替主維有雪
 東芭蕉園昨午於
 宣城梅氏得晚松天
 夢中令為人以宣筆
 余則仿佛大意以書
 請以爲大雅士
 王維
 宣
 宣



TAU-TSI (17. cent.): copy of Wang Wei's "Banana".

玄, the last character being now exchanged for 元 *yüan*, because it had to be tabooed on forming part of the Emperor K'ang-hi's personal name, for which reason the name of his contemporary Hsüan Tsang has in recent texts also been changed into Yüan Tsang). Although Wu Tau-tzī is looked upon as the greatest painter of all periods not only in China, but also in Japan, where his name, pronounced *Godoshi*, is as familiar to art lovers as that of any among the indigenous masters, we know but little about the detail of his life. The dynastic histories, which have preserved the biographies of thousands of men highly distinguished in politics, yet not worthy to unloose the latches of his shoes, do not say a word about China's greatest artist. The little we know about his life comes from the works of Chinese art critics and the occasional records of biographical anecdotes (for which I refer the reader to Giles, p. 42 *seqq.*), and of these many bear the stamp of legendary inventions. He was born towards the close of the seventh century at Yang-ti near K'ai-fōng-fu. His parents were poor and left him an orphan in early youth. But his pictorial talent broke forth with such power that the reputation of his ability drew on him the attention of the Emperor Hsüan-tsung, who caused him to come to his capital, where he received his technical education in an institution devoted to the study of fine arts, when he soon rose to be the *facile princeps* among his colleagues. His manner, when seen at work, was easy to a degree, and he combined extreme decision with extreme quickness. To illustrate this his biographers tell us the somewhat childish story, preserved by Chu King-hsüan (10. century) and quoted with fuller detail from the *T'ang-hua-ki* (唐畫記), an apparently lost work on T'ang painters, in the great archaeological description of the old capital, the *Ch'ang-an-chi* (長安志, chap. 9, p. 3), how the Emperor

Hüan-tsung, during the T'ien-pau period (A.D. 742—756) was suddenly seized by the idea of having the picturesque shores of the river Kia-ling, disemboing into the Yang-tzï at Chung-king and being, in its upper course, not so very far from Ch'ang-an, represented in a picture, and he sent Wu Tau-tzï there to study the scenery. When, after his return, the Emperor asked him about the results of his excursion, the artist replied, that he had not made a sketch, but that he had it all in his mind. The Emperor then sent him to the Ta-tung Palace, and there he painted "three hundred Li of the Kia-ling river landscape" all within a single day. At that time Li Ssï-sün's landscapes claimed high reputation. The emperor had caused him to paint the same river scenery on one of the walls of the Ta-tung Palace and he had been at work on it for several months. The Emperor, who may have wished to test the capacity of his protégé, thereon remarked: here is Wu Tau-tzï, who does in a single day what Li Ssï-sün did not bring about but after several months. This did him much credit. I do not know whether another event, noticed in the city description referred to, is connected with this event, but it seems to throw light on a side question, for which reason I shall mention it. It is said that, in A.D. 748, certain agarics (*yü-chi*, 玉芝) were produced from the pillars of the Ta-tung Palace, which shone through the hall with a magic splendour (天寶七載大同殿桂產玉芝有神光照殿). This seems to be one of the many wonders which find an easy explanation on being referred to well-known natural phenomena. The *yü-chi*, *lit.* "Precious Fungus", is apparently identical with the *ling-chi*, or *yü-ling-chi* (玉靈芝, *P'ei-wôn-yün-fu*, chap. 4, p. 148), so conspicuous in Chinese art as a symbol of long life, and may repre-

sent one of the self-luminous species of fungi somewhat like *Agaricus noctiluceus* Lév.

Quite a number of Wu Tau-tzī's famous paintings have been described in Chinese literature, and hardly any of the many art historians represented in that huge treasury of information closes his work without referring to him as the greatest man who ever handled a brush. We need not be astonished, therefore, to find some of the traditional painters' legends attached to his name, such as that of the "Five Dragons" he painted for the Imperial palace, the scales of which were so much like nature that the Emperor could make use of the pictures in producing rain at will. This is, of course, nothing but a repetition of the old story first told of Ts'au Pu-hing, the dragon painter of the 5. century. These legends are so inseparable from our painters' biographies, particularly in remote periods, that we need not lose too much time in reproducing them. Another feature, recorded with almost equal regularity in the works of Chinese Vasaris, is the weakness to which many of the greatest artists as well as poets and scholars were subject in being somewhat too much addicted to the wine-cup. This is really a matter of surprise, and I am at a loss to say whether, or not, many of the wine stories told of Chinese men of genius are not mere adornments, thought to be inseparable from the artists' life. It must strike all observant residents in China that, on the whole, the Chinese are a sober nation and that excesses in Baccho appear to be exceedingly rare when compared to what we may witness every day in Western countries. But it appears that "the secret tippler", who will not show himself in public, especially when Foreigners are present, is not quite so rare as we believe; and after all, times may have changed, since narcotics of another kind have taken possession of society in the shape of the opium-pipe. It may

have been a consolation to hundreds among the would-be great men of later generations to read that the unique Wu Tau-tzï had to drain the cup, before he could handle the brush, and that his best work was done in a state of intoxication. But far from exhausting his powers, the daily stimulant did not prevent him from exhibiting unprecedented industry. Witness thereof no less than three hundred wall-paintings alone in the city of Ch'ang-an, enlivened by the most wonderful human and supernatural figures, each of them his own creation without repetition!

Every branch of human exertion has had its ups and downs, and opinions differ a good deal as to who is the genius that may be said to have really reached the climax in his own field; but there are few men about whom there has been such a consensus among the qualified judges of all ages in China, and I may add, in Japan, as the painter Wu Tau-tzï. The poet Su Tung-po (in his "Complete Works", chap. 70, p. 2) expresses this idea by placing together, somewhat as Victor Hugo did with his "Thirteen Geniuses" the world has known, the names of China's greatest men; and he names Tu Fu for poetry, Han Yü for literary elegance, Yen Ch'ôn-king for handwriting, and Wu Tau-tzï for pictorial art. Let it be impossible with all other works, he says, to decide who is their real originator, in the case of Wu Tau-tzï you need only look at them, and you know at once whether you have his work before you, or not. However, he adds, genuine works of his are now (in A.D. 1085) exceedingly rare; if history makes an exhaustive enumeration of what has been preserved in art treasuries, the living generation will not see more than one or two. Nevertheless the Emperor Hui-tsung's Catalogue (*Süan-ho-hua-p'u*, chap. 2, p. 3) enumerates no less than ninety-three scrolls under his name. For further notes s. Giles, pp. 42-48.

28. *Wang Wei* (王維), also known as *Wang Mo-ki* (摩詰), or by his title *Wang Yu-ch'öng* (右丞, from his being Secretary in one of the ministerial boards), was born in K'ien near T'ai-yüan-fu, in A.D. 699. He took his degree as *tsin-shih* at the early age of nineteen and lived as an official in the capital Ch'ang-an. He was equally famous as one of China's greatest poets, calligraphists and painters. His *forte* as a painter lay in landscapes. The characteristic effect of his work may perhaps be best expressed by the untranslatable German word "Stimmung", in which respect his poems as well as his pictorial sketches may, in the proper sense of the word, be described as "Stimmungsbilder". Su Tung-po, the great poet of the 11. century, has invented the charming little epigram describing in the fewest possible words the soul of Wang Wei's life by saying:

"Hark to Mo-ki's odes, and ye will behold his pictures,

"Look at Mo-ki's pictures, and ye will hear his odes"

(味摩詰之詩詩中有畫觀摩詰之畫畫中有詩, see Tung-po's works, chap. 70, p. 1, in the endorsement of one of Wang Wei's pictures).

Tung K'ü-ch'ang, the painter and art historian, who lived at the close of the Ming dynasty, calls Wang Wei the founder of Black and White painting, placed by him in opposition to the coloristic manner of Li Ssü-sün (q. v.), and describes his manner as that of the "Southern School" (*nan-tsung*, 南宗), or "the Painting of the Literati" (*wön-jön-chi-hua*, 文人之畫). Such it has indeed become in the course of time, a sport the practice of which requires nothing but the apparatus in the possession of every literary man in the Far East: paper, brush ink-cake and slab, the instruments of literature. But the Black and White School has had its virtuosos among the great masters of later periods, who in their turn have served as models to

modern artists both in China and Japan. According to Tung K'i-ch'ang (as quoted in the *Shu-hua-p'u*, chap. 47, p. 2), the Black and White style was inherited from Wang Wei by Tung Pei-yüan, Kū-jan, Li Ch'öng and Fan K'uan as legitimate descendants (文人之畫自王右丞始其後董源巨然李成范寬爲嫡子). This clearly means that they were *direct* imitators of Wang Wei's work in opposition to "Li Lung-miën, Wang Tsin-k'ing, Mi Nan-kung and Hu Īr, who followed Tung Pei-yüan and Kū-jan (李龍眠王晉卿米南宮及虎兒皆從董巨得來) and thereby became his *indirect* followers. As we come to the "Four Great Masters" of the Mongol period, viz. Huang Tzī-kiu, Wang Su-ming, I Yüan-ch'ön and Wu Chung-kui, they were all in the *direct* line of transmission (至元四大家黃子久王叔明倪元鎮吳仲圭皆其正傳). I do not know whether Tung K'i-ch'ang is responsible for this genealogy of style as well as that derived from Li Ssī-sün, the colorist. If these are indeed his own words, it is quite probable that his opinions are based on older records.

I doubt whether original paintings of Wang Wei's, who is well-known in Japan by the name of *Ōi*, are now to be found; but if anywhere, they may be found in Japan, since not too long after Wang Wei's death, which occurred in A.D. 759, a distinguished Japanese collector, one among a long series of amateurs who did the same thing, brought to Japan Chinese art treasures, especially Buddhist images and also paintings. It may be assumed that, a little more than a generation after the artist's life-time, it was not so difficult to procure such treasures. Certainly we read in the Chinese Annals (*T'ang-shu*, chap. 220, p. 27) that "the King of Japan by name of Huan-wu (= Kwan-mu Ten-wan) sent an embassy to the court of China in A.D. 804,

among the members of which there was the Buddhist K'ung-hai (浮屠空海, in Japanese Kū-kai), who wished to remain in the country, in order to study (*i-yé*, 肄業), and thus spent twenty years in China. It appears that Japanese records are not silent on this important mission. Dr. Anderson (*Catalogue*, etc., p. 16 *seq.*) says that Kū-kai (our K'ung-hai) had studied in China calligraphy, pictorial art, sculpture and even wood-cutting, and that he brought to Japan a great many Chinese works of art, including paintings. This expedition was by no means the first mission the Japanese had sent to China, since intercourse is on record on the Chinese side as early as the Eastern Han Period (in A.D. 57), since when tribute bearers have visited the court at frequent intervals. During the T'ang dynasty especially quite a number of missions are recorded the members of which had come in search of Chinese literary treasures, and though paintings are not especially mentioned among them, it may be surmised that they were not neglected. Such embassies are recorded also during the T'ién-pau period (A.D. 742—756), which may be said to be the very time, when Wang Wei did the main work of his life.

To form on approximate idea of Wang Wei's style we are, pending the discovery of originals, dependent on the works of his imitators and copies made from his originals by conscientious painters of the black and white school; and where immediate copies are wanting, the copy of a copy will be better than none at all. Such a copy fell into my hands at Yang-chóu in 1893. The two painters responsible for it bear excellent names, and I am inclined to place confidence in the history of its origin

explained on the picture itself and verified by numerous seals. This autograph was written by the second copyist, the Monk Tau-tsi (about A.D. 1680), who had found in the possession of a friend by name of Mei in Sŭan-ch'ōng (Ning-kuo-fu in Anhui) a copy of Wang Wei's well-known picture "A Banana in a Snow Storm", made about a century before him by the ingenious painter, poet and calligraphist Sū Wei (A.D. 1521—1593). The picture represents a group of bananas, covered by snow, in a misty or snowy atmosphere. The subject is certainly of a most extraordinary kind, if we consider that the banana does not as a rule thrive in climates where snowfalls are of common occurrence. But this is quite characteristic of Wang Wei's work. He had a mania to paint extraordinary, if not impossible, subjects, a peculiarity to which Chang Yen-yŭan draws attention, who was struck by the artist's absolute carelessness in uniting on the same picture things which are never found together. Thus he painted a flower still-life, in which peaches, apricots and water lilies are seen in full blossom, — a serious anachronism, since in China peaches blossom in April, water lilies several months later. But our artist did not mind such anomalies; he cared more for a poetic "Stimmungsbild" than for botanical accuracy. As to the "Banana in a Snow-Storm", such a scene may be rare to witness, yet it may occur. I have once had occasion to point out a snowfall being recorded in A.D. 1506 as far south as Wan-ch'ōu on the Island of Hai-nan (*Chines. Studien*, I, p. 160), and Chu I, in his *I-kiō-liāu-tsa-ki* (Wylie, p. 128), the preface of which is dated A.D. 1197, says with regard to this very picture of Wang Wei's and Shōn Kua's astonishment at what may seem to be an anachronism (*Mōng-*

k'i-pi-t'an, chap. 17, p. 2), that in some of the southern provinces, for instance in K'ü-kiang, i. e. Shau-chóu-fu in Kuang-tung, heavy snowfalls occur in the winter, while bananas are blossoming. Professor K. Woermann, the director of the Dresden Gallery, said with regard to Wang Weï's "Banana", as represented in Tau-tsi's copy ("Dresdener Journal", Feb. 15-17, 1897): "Das Motiv "Banane im Schnee" soll gerade durch seine innere Gegensätzlichkeit wirken. Es erinnert an Heine's Motiv vom Fichtenbaum und der Palme. Noch moderner als der Gedanke des Bildes aber mutet uns seine breite, umrisslose, völlig impressionistische Ausführung an. Es ist eben 'Alles schon dagewesen'," and W. von Seidlitz ("Kunstchronik", 1896-97, N° 16) calls it "ein gemalter Witz, der Tropen- und Hochland miteinander in Beziehung setzt, dessen künstlerische Seite aber in der mangelhaften Kopie nicht hervortritt". We must indeed make allowance for much of the original conception being lost by the picture having gone through the hands of two copyists. Yet, such as it is, it gives us an idea, however imperfect, of Wang Weï's speciality, which has grown into such an important branch of pictorial art in the Far East. Wang Weï must have been essentially a landscapist. Flower still-life in black and white was at his time confined to bamboos and peach-blossom twigs (*mo-chu*, *mo-meï*, 墨竹墨梅); other branches, like the celebrated black and white sketches of Lan Ying (17. century) are said to have been first introduced by Yin Po (尹白) of the Northern Sung dynasty (A.D. 960-1127; see *T'si-siu-ler-k'au*, chap. 27, p. 1). Better copies than mine, the only one I have seen, will, I hope, be discovered in other collections, if not even an original comes forward unexpectedly. S. a. the note on Wang Weï's "Snow Banana", in Giles, p. 53. A copy of one of the artist's famous landscapes representing his country-seat Wang-ch'uan

near Ch'ang-an, the capital, known as the *Wang-ch'uan-t'u* (輞川圖), may yet turn up somewhere, since it is described in the Catalogue raisonné of old paintings collected by T'au Liang of Soochow (*Hung-t'ou-shu-kuan Shu-hua-ki*, 紅豆樹館書畫記, chap. 1, p. 29) during the first thirty years of the 19. century. The copy was made by an artist of the Sung dynasty (宋時名手所臨) and was marked by the two characters "Wang Wei" and a seal containing merely the name "Wei". These had been, of course, added by the copyists, since *pictures were neither signed nor sealed by painters of the T'ang dynasty* (卷尾署王維二字並鈴名印在唐人固未嘗有此也). We have here an instance of an artist's seal and signature appearing on a painting, supposed to date from the earliest period of art, being looked upon with suspicion, because the endorsements and seals impressed during the T'ang dynasty were not those of the artists, but verifications as it were by certain art connoisseurs (s. "Ueber die einheimischen Quellen zur Gesch. der chines. Malerei", p. 6). Chang Yen-yüan opens his essay on seals and signatures by saying (*Li-tai-ming-hua-ki*, chap. 3, p. 1): "In the Imperial Treasuries of former generations from the Tsin and Sung down to the Ch'ou and Sui dynasties the paintings collected were not yet sealed and signed, they were merely provided with the personal signature of qualified art connoisseurs of the period" (前代御府自晉宋至周隋收聚圖畫皆未行印記但備列當時鑒識藝人押署). Chang Yen-yüan has preserved the names of such authorities. During the Sui period (A.D. 581—618) the pictures contained in the state collections were provided with the autographs of high state officials. The same practice continued during the beginning of the T'ang dynasty, and the art historian has placed on record the names from year to year down to the

time of the Emperor Hūan-tsung, when the old signatures were removed, in order to be replaced by those of his own court connoisseurs. It appears, therefore, that the painter's own signature on a picture of Wang Wei's was correctly ignored as a criterion of genuineness.

There is, of course, no lack of evidence for the existence of originals at former periods, and the titles of many celebrated pictures of Wang Wei's as well as of the other early masters can be traced through the history of art galleries as placed on record in the various works devoted to the subject, extracts from which are communicated in chapters 95—100 of the *Shu-hua-p'u*. It appears therefrom that as late as the beginning of the 12. century 126 pictures of Wang Wei's were preserved in the Emperor Hui-tsung's collection (cf. *Sūan-ho-hua-p'u*, chap. 10, p. 5 *seq.*), mostly landscapes, some of which are described as snow scenes, said to have been among his favorite subjects. But since neither the "snow-covered Banana" nor the Wang-ch'uan picture are recognisable in those titles, the Emperor's collection apparently did not contain all of the artist's works. Some of the paintings then in private hands must have been brought to the light later on, since e. g. the *Ts'ing-ho-shu-hua-fang* (清河書畫舫) of A.D. 1616 describes a number of them which appear to have been unknown to or, for some reason or other, not mentioned by the older writers.

The latest trace of an original I have been able to find in Chinese literature is a picture described in a well-known catalogue raisonné of rare old pictures in the Emperor K'ang-hi's gallery, the *Kiang-ts'un Siau-hia-lu* (江村銷夏錄, chap. 3, p. 4 *seq.*), published in 1693 by Kau Shi-k'i, a favorite of K'ang-hi's, who as an officer in the Emperor's surroundings had every opportunity to study the court collections. The picture represented a

range of hills covered by snow. It was drawn on silk, measured about eight feet in length by one foot in height and contained quite a number of seals showing that at various periods it had formed part of some state collection, but none of the artist himself. According to Chinese usage certain celebrities had added their opinions in the shape of autographs, reproduced by Kau Shī-k'ī, who had himself added an inscription. Among these autographs is that of Chu Yūn-ming, a well-known critic of the Ming dynasty (s. Mayers, *Chin. Reader's Manual*, p. 27), who says that some of China's greatest landscape-painters such as Li Ch'ōng, Li T'ang and Ku Chung-ju of the Sung, Wang Su-ming of the Mongol and Shōn Chōu of the Ming period, who were particularly known for their snow-covered hills, might be shown by this picture to be imitators of Wang Weī. Since this is the only picture of Wang Weī's name mentioned by Kau Shī-k'ī, I take it for granted that no others were then found in the Imperial collection, which is very likely to have been preserved down to the time of the boxer-troubles in Peking. What may have become of that snow-scene, if it has been spared at the hands of Chinese and Foreign art barbarians? For further notes on Wang Weī s. Giles, pp. 50—55.

29. *Ts'au Pa* (曹霸), whose name is frequently coupled with that of Hau Kan, was one of the great horse-painters of his time, the 7. century. Chau Mōng-fu, himself a great specialist in this branch of art, says that the T'ang dynasty saw many good horse-painters, but that Han Kan and Ts'au Pa were the most prominent among them. He was a descendant of Ts'au Mau, one of the Emperors of the Weī dynasty (Giles, *Biogr. Dict.*, No. 2005). The Emperor Hūan-tsung was a great lover of fine horses, his stables being full of the finest breeds imported from Turkestan, and his court painters had to portrait

his equine favorites as well as great statesmen. Ts'au Pa stood foremost among those commissioned with this work and had risen to the rank of a general of the Imperial body-guard. S. Giles, p. 55.

30. *Han Kan* (韓幹), well-known in Japan as Kankan, was born at Lan-t'ien near the capital Ch'ang-an. According to an anecdote told in the *Yu-yang-tsa-tsu* of the 8. century, the attention of the great Wang Weï was accidentally drawn to Han Kan, when he noticed him scribbling figures of men and horses on the floor, which seemed to betray more than ordinary talent. Anticipating a great future for the young man, he supported him by an annual stipend of 20,000 cash for ten years, thus placing him in the position to study art. He soon made a name as a designer of portraits and human figures, but he was particularly successful in drawing horses in harness (*an-na*). In this speciality he first imitated the manner of Ts'au Pa, who was slightly his senior, but soon created a style of his own. The Emperor Hsian-tsung was particularly fond of big horses, of which he had forty thousand in his stables, his stock being constantly renewed by the best breeds sent in as tribute from Ferghana (*Ta-yüan*), which had become a dependency of China since about the year 100 B.C. and the relations with which had become particularly intimate under the T'ang Emperors. It is to these relations with Ferghana and the countries to the West of it that the predominance, if we may so call it, of the horse as an object of pictorial art must be ascribed. The study of the horse for purposes of sport as well as of pictorial art was bound to receive a great stimulus from the importation of fine animals, and horse-painting as an art saw its best days when Han Kan drew the images of his Emperor's Turkoman favorites. Hsian-tsung paid much attention to the development of this

speciality, which was cultivated by several artists of the period. To support Han Kan's rising talent he had apprenticed him to a portrait- and horse-painter by name of Ch'ön Hung (陳閔, s. Giles, p. 59 *seq.*), but looking at the specimens of the pupil's work was surprised to find that he was far from having imitated the style of his teacher. When questioned about this, Han Kan replied: "Your servant has had some teachers of his own, the horses in Your Majesty's stud". The number of artists who have, according to Chinese art historians, excelled in horse-painting is not small. Chau Mōng-fu, who died in 1322, was probably the most distinguished specialist during the second millennium A.D.; but the native art critics place Han Kan again far above him. Unfortunately it seems we possess no genuine specimens of either the one or the other. But if we take into consideration that we possess well-drawn horse-pictures by artists having no particular reputation as specialists, as reproduced in the Japanese illustrated work *Guashi Kuaiyo* (畫史會要, not to be confounded with a Chinese work of the same title published during the Ming dynasty), such as in Li An-chung's picture representing the return of Lady Ts'ai Yen from her twelve years' captivity among the Huns (drawn in the 12. century A.D.) and the sketch of a rider by Ch'ön Lu (15. century), we cannot but conclude that the acknowledged masters of horse-painting must have done work of a style entirely different from what we now see of Chinese attempts at drawing horses made during recent generations. Horse-drawing must be a lost art among the Chinese and cannot be compared to their achievements in the representation of flowers, insects and landscapes. Even the stone sculptures of Shan-tung, dating from the second century A.D., described in Éd. Chavannes' work *La sculpture sur pierre en Chine au temps des deux dynasties Han*

(Paris, 1893), contain horse-figures vastly superior to anything a modern Chinese artist can turn out. Ts'au Pa and Han Kan are looked upon by all later generations as the classics of horse-painting. A picture ascribed to Han Kan, probably a Japanese copy, is now in the British Museum (s. Anderson, *Catalogue*, p. 496, No. 8: "A Boy-Rishi", and the reproduction in Giles' book). For further notes see Giles, pp. 56—59.

31. *Chang Tsau* (張皞, also called *Wōn-t'ung*, 文通) of the 8. century A.D., a native of the Wu country, who lived as Vice-Minister in the capital, was a great landscapist of the black and white school, rocks and trees being his particular strength. He could handle two brushes at the same time, one for painting the foliage of living trees in all their freshness, the other for decayed stumps and trees; but the kind of work in which his influence is felt down to the present day is the speciality known as "finger-painting" (指畫, *chi-hua*), of which he is said to be the inventor (see the *Shan-tsing-kū Hua-lun*, 山靜居畫論, chap. 2, p. 7). This view is probably based on a remark made by Chang Yen-yūan, who says that, when at work, he would merely use a "bald-headed brush", i. e. "worn-out stump" (Giles, *Biogr. Dict.*), or rub the silken surface of his picture with his hand (其唯用禿毫或以手摸絹素, *Li-tai-ming-hua-ki*, chap. 10, p. 5). Finger-painting has been much cultivated during the present dynasty, when Kau K'i-p'ei (q. v.) became a specialist of the highest reputation. For further notes s. Giles, p. 61 *seq.*

32. *Chōu Fang* (周昉, also called Chung-lang, 仲朗, and King-hūan, 景玄), a native of the capital Ch'ang-an, lived towards the end of the 8. century. He was a prominent painter of Buddhist subjects, portraits and scenes of life. In A.D. 805 some dozens of his paintings were purchased and taken to his country

- by a Korean purchaser, and he may have possibly been among the Chinese masters having influenced art in that Eastern kingdom. The Emperor K'ang-hi's gallery contained one of his pictures (*Siau-hia-lu*, chap. 2, p. 20). For copious notices of his life and work see Giles, p. 65 *seq.*
33. *Tai Sung* (戴嵩) served as a police officer and studied under *Han Huang* (韓滉), Governor of East Chō-kiang, himself a great painter of Chang Sōng-yu's school. Both were great as painters of agricultural figures. *Tai Sung* especially became a specialist for water-buffaloes. See Giles, p. 66.
34. *Chang Hsuan* (張萱) lived in the 8. century as probably the greatest portraitist of his time. S. a. Giles, p. 49.
35. *Li Tsién* (李漸), called Rizen by the Japanese, lived as a Magistrate of I-chōu in Shan-tung during the 8. century. As a painter he became a specialist in representing ethnographical subjects, including Foreign horses, archers on horseback, eagle shooting, and shepherds; but his chief strength lay apparently in tiger-pictures, of which he is mentioned as the chief representative during the T'ang dynasty. Giles, p. 67.
36. *Li Chung-ho* (李仲和), known in Japan as Richiūwa, was the second son of *Li Tsién* and inherited with his father's talent his manner and predilection for Foreign subjects, without attaining the vigour of his brush. Giles, p. 67.
37. *Kin-kang-san-ts'ang* (金剛三藏 = Vajra Tripitaka?) was a native of Ceylon and a Buddhist devotee, who made a name in China as a painter of Buddhist pictures in the western style in the first part of the T'ang period, since he is mentioned by *Chang Yen-yüan* (A.D. 843).
38. *Tung-tan Mu-hua* (東丹慕華), a prince of the K'i-tan, or Liao, Imperial family, took refuge with the court of the Posterior T'ang dynasty in A.D. 931, when the Emperor Ming-tsung,

himself a Turk by extraction, bestowed on him the Chinese name Li Tsan-hua (李贊華). He was a good horse-painter and painted scenes from the life of his northern countrymen. The tenth century saw several painters of Foreign descent, who excelled in ethnographical sketching, and native artists followed their example. S. Giles, p. 74.

39. *Hu Huan* (胡瓌) and his son *Hu Kién* (胡虔) were natives of the K'i-tan country, who cultivated scenes of life in the northern steppes like *Tung-tan Mu-hua*. S. Giles, p. 75.
40. *Li Fu-jōn* (李夫人), a lady supposed to have lived in Shu (Ssi-ch'uan) during the middle of the 10. century, who practised literature, calligraphy and pictorial art. During an occupation of her native country by the army of Kuo Ch'ung-t'au, she spent a moonlight night in anxiety about the misfortunes attending this invasion, when her attention was drawn to the graceful shapes of some bamboo twigs and leaves, the shadows of which were thrown against the paper windows of her verandah. To distract her mind she wetted her brush and covered the shadows with ink. The sketch seen on the following morning, showed the sentiment of life, and since other people took to the idea, black and white bamboo-sketches became fashionable. This anecdote, whether historical, or not, is often quoted as the origin of bamboo-drawing, which in the course of time became one of the most important branches of brush and ink work. There may be some truth at the bottom of this local anecdote, but the more serious writers, especially Li K'au, in his elaborate monograph on bamboo-drawing, the *Chu-p'u* (chap. 1, p. 3), are in doubt, whether not even as old a master as Wu Tzu-tzī was the first to cultivate the sport, since Huang T'ing-kién (died A.D. 1110, Giles, *Biogr. Dict.*, No. 873) is not sure whether what he describes as a recent practice (墨竹起於近代)

has not in the last instance originated from Wu Tau-tzī's "colored" bamboos. Several other inventors are also named in the *Chu-p'u*.

41. *Sū Hi* (徐熙), a relative of the usurper Li Yü (李煜, s. Giles, *Biogr. Dict.*, No. 1236), whose court at Nanking was as brilliant as a resort of men of genius as it was ill-fated in not being able to maintain itself. Li Yü was himself a distinguished painter, besides being well-versed in music and literature, but he was still greater as a patron of pictorial art, with *Sū Hi* as its chief representative. *Sū Hi* was famous for his flowers, bamboo-twigs, trees, cicadas, butterflies and other plants and insects. He spent a good deal of his time in fields and gardens to study nature; and it did not matter to him, if he found nothing but some stumps of cabbage, for these, too, were welcome as models for his pictures. Li Yü had established at Nanking a picture-gallery, filled up with *Sū Hi*'s masterpieces. It appears that the painter had withdrawn to his home near Nan-ch'ang in Kiang-si, where he died before Li Yü, who was forced to surrender to the growing power of the Sung dynasty in A.D. 974, when the collection formerly at Nanking was transferred to the Sung Museum at K'ai-fōng-fu. When T'ai-tsung, the second Sung Emperor (976—998), inspected Li Yü's art treasures, he noticed a celebrated picture of *Sū Hi*'s representing a pomegranate with over a hundred fruits. The Emperor regarded it a good long time and finally exclaimed: "Of great flower- and fruit-painters I know but one, that is *Sū Hi*; all the others are not worth looking at". *Sū Hi* was in the habit of painting his pictures on a special kind of paper, manufactured in Nanking under Li Yü's rule, the so-called *Ch'ung-sin-t'ang-chi* (澄心堂紙). This was apparently for several generations the best material for paper-pictures just

during that classical period of art which gave birth to the great Li Lung-miën, who himself patronised the famous Nan-king paper factory. Ch'öng Ta-ch'ang informs us in his *Yen-fan-lu* (appeared at the end of the 12. century; chap. 9, p. 1) that this paper was manufactured under the orders of Li Yü and that as late as sixty years after the conquest of Kiang-nan by the Sung army quantities of it seem to have remained in stock, because Ou-yang Siu (died A.D. 1072) used it. But since we read of Li Lung-miën (Ririümin) that he, too, was in the habit of using this paper, we may conclude that it was still to be found about the beginning of the 12. century. It appears that careful analysis of the materials used by some of the great artists of the past will some day tend to throw light on the question of genuineness, wherever literature contains such hints as the one about Li Yü's paper mill. Sū Hi did not, of course, make use of this expensive paper with the exclusion of other materials. Some of his pictures were painted on silk (*küan*, 絹, the standard term for painters' silk). But the brand he favoured of this was also of a characteristic kind. Its texture was somewhat coarse, which caused Mi Yüan-chang to say that Sū Hi's silk is like cotton cloth. Sū Hi and his colleague Huang Ts'üan may be called the fathers of Chinese flower-painting. Their works became the models by which the greatest specialist of the present dynasty, Yü Shón-p'ing, formed his style, and since Shón-p'ing's work has been copied over and over again by the artists of the last two centuries, the greater part of what we now see on the picture market in the way of flower-pieces may be said to be somehow or other in the last instance based on the works of those two great masters, of whom Sū Hi made his studies not in the art galleries, but in the fields and gardens of his home. S. a. Giles, p. 75 *seq.*

42. *Huang Ts'üan* (黃荃), whose name is pronounced Ōsen in Japan, was born in Ch'öng-tu, the capital of Ssü-ch'uan. He shared with Sū Hi the fame of one of the greatest masters of the 10. century. As Sū Hi's development had been pushed by the patronage of Li Yü, the pretender, Huang Ts'üan became the protégé of his monarch, the Prince of Shu (Ssü-ch'uan). Unlike Sū Hi, who derived his models from nature itself, he had formed his style by the study of other masters. For flower still-life he had studied Sun Wei (孫位, Giles, p. 69), an ingenious artist of the 9. century, an impressionist, who had come to Ch'öng-tu in A.D. 881 with the Emperor Hi-tsung after the capture of his capital by the rebel Huang Chau; for dragons, water, fir-trees and rocks he took his contemporary and countryman Li Shöng (李昇) as his model; for bamboo groups T'öng Ch'ang-yu (滕昌祐), also an importation of Hi-tsung's in A.D. 881, an automath, in as much as "he had studied without models and would look upon likeness in drawing the objects of nature as the only merit in art" (工畫無師唯寫生物以似爲功而已). We see from this that, while Sū Hi was a self-made artist, Huang Ts'üan adopted the eclectic method of educating himself, which may be due to personal relations with the three masters named. The British Museum has two paintings ascribed to Huang Ts'üan (Anderson, *Catalogue*, Nos. 4 and 5: "Fowls and Peonies"). His representations of the crane in various positions are said to have been much copied by later artists (*T'u-hua-kiên-wö'n-chü*, chap. 5, p. 3) and are said to have surpassed even the work of Sié Tai, the creator of crane-pictures (s. Giles, p. 80). Huang Ts'üan had two sons, Kū-pau (居寶) and Kū Shī (居實), and a brother, Wei-liang (惟亮), who were members of the Academy in Ch'öng-tu, worked in his style and added to the reputation of

his school. Shōn Kua, who (*Mōng-k'i-pi-t'an*, chap. 17, p. 7) mentions this in an account devoted to the two flower-painters, characterises their style by saying: "Huang's *forte* consisted in his manner of laying on color; his brush work was quite pale and tender, so that you could almost see no trace of ink; he merely colored with light hues, which he called "life's drawing" (黃畫花妙在賦色用筆極新細殆不見墨迹但以輕色染成謂之寫生). Sū Hi, on the other hand, "painted with his brush full of ink, and in a very rough style; he would confine himself to laying on the greyish (reddish?) tones merely, to lend relief to the spiritual expression and thus produce the effect of life's motion" (徐熙以墨筆畫之殊草草畧施丹紛而已神氣迥出別有生動之意). Huang Ts'üan did not like Sū Hi's manner on account of its coarseness and want of method, and Sū's own son was induced to adopt the method of the Huangs. He gave up working "with a brush full of ink" and painted only in colors; and he called this manner the *mo-ku-t'u* (沒骨圖, lit. "the painting in which there are no bones", or "painting without outlines, or framework"). In the *T'u-hua-kién-wōn-chi* (chap. 6, p. 10) the innovation here ascribed to Sū Hi's son is mentioned in connection with Sū Ch'ung-ssī (徐崇嗣), Sū's grandson, and not his son. The *Mo-ku-t'u* style is there defined as "painting by the mere laying on of colors without using either brush or ink" (無筆墨惟用五彩布成). The author adds: "in the paintings of former generations, brush and ink were the main thing, and Sū Ch'ung-ssī introduced painting with colors only". The absence of all contouring is one of the characteristics of Huang Ts'üan's junior school and may be traced in the works of its modern adherents such as Yün Shōu-ping

and his disciples. For further notes on Huang Ts'üan see Giles, pp. 80—81.

43. *Li Shōng* (李昇) lived in Ch'ōng-tu, the capital of Ssī-ch'uan, at the close of the T'ang dynasty (about A.D. 900). He began by studying the coloristic style of Li Ssī-sün, which he perfected in pureness and elegance, but he soon emancipated himself of the time-honored method of following the style of old masters; he held with Han Kan, who surpassed his rival Ts'au Pa by recognising no teacher in horse-painting but the models he found in the Imperial stud. His countrymen would nevertheless call him "General Li Junior" (*siau-Li-tsiang-kün*) as opposed to "General Li, the elder", i. e. Li Ssī-sün, although this name had already been claimed for Li Chau-tau, Ssī-sün's son; this being meant as a compliment to his achievements as a landscapist. The great Huang Ts'üan imitated his style for certain branches. One of his originals, backed by some Imperial seals and the owner's mark of the painter Chau Mōng-fu, is described in Kau Shī-ki's Catalogue of the K'ang-hi collection (*Siau-hia-lu*, chap. 1, p. 7). S. a. Giles, p. 77.
44. *Kū-jan the Monk* (釋巨然) lived and painted in a Buddhist monastery K'ai-yüan near his native city Nanking. He was a great landscapist of the black and white school founded by Wang Weī and an impressionist; for, his pictures had to be viewed from a considerable distance; when seen close by, it was almost impossible to recognise the objects he wished to represent (*Mōng-ki-pi-t'an*, chap. 17, p. 9). In this respect he resembled his great contemporary Tung Yüan, also known as Tung Peī-yüan, one of the great models of later centuries. In his early days he was one of the masters working under the patronage of the pretender Li Yü, who held Nanking as his capital, until he was forced to surrender to the victorious army

of the Sung dynasty in A.D. 974. When Li Yü undertook his journey to the Sung capital Lo-yang in order to tender his allegiance, he got Kū-jan to accompany him. The painter then settled down in a monastery near Lo-yang. His style has become a model to a great many imitators in later centuries down to the present dynasty. S. a. Giles, pp. 88 and 128.

45. *Li Ch'ōng* (李成, also called Hién-hi 咸熙, and, from his later home, Ying-k'iu, 營丘) was a distant connection of the Imperial family of T'ang and apparently born in Ch'ang-an, the old T'ang capital, but after the downfall of that dynasty settled down with his family in the neighborhood of Ts'ing-chóu (Shan-tung) ¹). His biographers describe him as a wild spark addicted to the wine cup, who would spend his days in writing doggerels, playing the lute and the war game. But whatever time he could spare from these he spent in painting landscapes. In this speciality he attained such skill that the authors of the Emperor Hui-tsung's Catalogue, the *Sūan-ho-hua-p'u*, do not hesitate to speak of him as the very first landscapist of all times. And as such he is considered by many later connoisseurs, although landscape-painting saw some of its greatest representatives some generations later during the Mongol period. His success is apparently due to his having from the outset not worked for gain of any kind, but for the mere pleasure it gave him; for, all the quaint hills and rocks, those crooked dead trees, his famous flat hill tops, bridges, roads, waterfalls, brooks, and especially the atmospheric hues distinguishing his landscapes in the shape of smoke, clouds, snow or mist, his own province, were the immediate creation of his inspiration

1) Paléologue (*l'Art Chinois*, p. 269) speaks of two painters called Li Ch'ōng, the one being Li Ying-k'iu, so called from his home, the other Li Hién-hi born in Si-an-fu. The two names apply in reality to the same personage.

just as Mōng Kiau (孟郊), one of the T'ang poets, would sing his odes while he composed them, or as a certain calligraphist (Chang Tién, 張顛) would invent the most elegant flourishes in writing running hand characters when seized by a mad fit which forced him to do so, but not otherwise. If a number of copies in my collection, made in 1687 by Wang Yün Chu-li (王雲竹里), are only approximatively the bona fide renderings of Li Ch'ōng's style, he must have had a fair knowledge of perspective such as we look for in vain with many of the best-known later masters. His imagination in inventing bold scenery beats the most grotesk combinations ever found in nature, and it appears that it was he who set the example to later artists in their exaggerations.

I am not able to quote any exact figures for Li Ch'ōng's birth and death, but it appears that the greater part of his life belongs to the 10. century. In the biography of his son Li Kio (李覺), a distinguished scholar, sent on a mission to Tung-king in 986 (*Sung-shi*, chap. 431, p. 28), we are told that Li Ch'ōng had accepted a call for an honorable position in the K'ien-tō period (A.D. 963–968), but that he spent his days in drinking wine and died in a state of intoxication, no date being assigned to his death. The *Sung-shi* (chap. 301, p. 11) also says in the biography of his grandson Li Yu (李宥) that he lived at the end of the Five Dynasties, i. e. A.D. 960. He had probably passed away long ago, when this same grandson, during the King-yu period (A.D. 1034–38), got a priest of the Siang-kuo monastery to buy up all Li Ch'ōng's pictures, for which reason Liu Tau-ch'un, who has preserved the fact and who wrote in A.D. 1059, says that at his time originals by Li Ch'ōng were very rare. At nearly the same time the statesman Ting Wei (丁謂, died A.D. 1040, s. Giles, *Biogr.*

Dict., No. 1942, and my paper "Die Insel Hainan nach Chao Ju-kua", *Bastian-Festschrift*, p. 497, note 2), the owner of one of the biggest private libraries and picture galleries ever made in China, had collected more than ninety scrolls of Li Ch'öng's landscapes (*T'u-hua-kién-wöñ-chi*, chap. 6, p. 7). Nevertheless Mi Nan-kung complains about the difficulty he experienced in hunting up genuine pictures of Li Ch'öng, who in order to make them more valuable would not himself during his lifetime allow them to be so easily made (copied?) by other people (李營丘平生自貴重其畫不肯輕與人作故人間罕得米南宮至欲作無李論蓋以多不見真也, *T'sing-ho-shu-hua-fang*, chap. 6, p. 25). The difficulty spoken of by Mi Nan-kung (= Mi Fu, or Mi Fei, 米芾, Giles, p. 115), who died in A.D. 1107, is not likely to have diminished in later centuries, though it seems in a somewhat better light, if we read in the *Süan-ho-hua-p'u*, that the Emperor Hui-tsung's Gallery boasted of as many as 159 originals of his hand. But some of these may have been counterfeitures, since Li Ch'öng's style has been successfully imitated by his immediate disciples and others who were able to study his works. For, quite apart from his legitimate imitators such as the great landscapists of the Sung dynasty Fan K'uan, Kuo Hi, etc., three of his junior contemporaries are mentioned as having done work similar to his, some of which had passed under his name. First among these was Ti Yüan-shön (翟院深), who being a native of Ying-k'iu, Li Ch'öng's own home, took lessons from the great master, especially in landscape-painting. In this connection Liu Tau-ch'un says: "Contemporaries hold that three men have got hold of Li Ch'öng's manner; Hsi Tau-ning [Giles, p. 96] has got Ch'öng's spiritual element (許道寧得成之氣), Li Tsung-ch'öng has got Ch'öng's out-

lines (李宗成得成之形), Ti Yüan-shön has got Ch'öng's subjects in landscape (院深得成之風). When, later on, Ch'öng's grandson Yu (宥), as prefect of K'ai-föng, had bought up the pictures of his grandfather, Ti Yüan-shön's work was commonly wrongly sold as Li Ch'öng's (後成孫宥爲開封尹日購其祖畫多誤售院深之筆, *Shu-hua-p'u*, chap. 50, p. 25). The number of artists who, in later periods down to the present dynasty, profess to have formed their style by the study of Li Ch'öng's works is very large indeed. I take it for granted that, in the face of the acknowledged scarcity of originals, this was often done by copying good copies, or indirectly by copying the masters known to have been successful imitators of his manner. At any rate Li Ch'öng must be considered the starting point for new methods in his branch of art, and whatever the channel may be through which the characteristics of his style have been perpetuated, the analysis of mannerisms as shown in the *Kié-tzi-yüan* Books indicates that his work, whether in the shape of originals or of copies, was well-known during the K'ang-hi period. Wang Yün Chu-li's copies may be poor attempts to reproduce the spirit of Li's originals, yet they give us an approximate idea at least of the boldness of his imagination. For further notes see Giles, pp. 84—86.

APPENDIX II.

Notes on some Old Art Historians and Publishers.

1. *Yau Ts'ui* (姚最), a native of Hu-chóu and one of the earliest writers on pictorial art in the 6. century, was the author of a book in one chapter, the *Sü-hua-p'in* (續畫品, not to be confounded with the *Sü-hua-p'in-lu*, wrongly ascribed to Li Ssī-chōn of the 7. century). S. a. Giles, p. 27.
2. *P'ei Hiau-yüan* (裴孝源) was the author of an important work, entitled *Chōng-kuan-kung-si-hua-shi* (貞觀公私畫史), i. e. "About the Masters, represented in public and private collections, of the Chōng-kuan period" (A.D. 627—650). We know nothing about his life, except that in his preface, dated 639, he styles himself a *chung-shu-shō-jōn* (中書舍人), which title in those days corresponded to that of a Vice-Chancellor in the Imperial Cabinet and Minister in the Board of Ceremonies. His work contains the Catalogue of all the important master-pieces of his time, in all 239 scrolls. It is of interest to note that he still enumerates 13 originals by Lu Tan-wei, the classic of the 5. century, all being portraits, which had been taken over from the state collection of the Sui, superseded by the Tang, dynasty in 618; also 12 copies from paintings by the same master. Among the Sui treasures he mentions further 17 scrolls by Ku K'ai-chī and 5 scrolls by Ts'au Pu-king, — the best proof that, in spite of the legendary

character of the accounts we possess of his life, he must have lived and done good work. Six scrolls were ascribed by seal and signature to the Emperor Yüan-ti, who reigned from 552 to 555, though he was a painter long before his accession to the throne. He says, however, that these pictures were not mentioned in the Catalogue of the Liang dynasty of A.D. 547—550, which he still had access to. Six scrolls, then in private hands, were ascribed to the Indian Buddhist Kia-fo-t'o, or Shī-kia-fo-t'o (= Shākya Buddha?), including such titles as "Inhabitants and objects from the country of Fu-lin (Syria)" and "Sundry animals from Foreign countries". Chang Sōng-yu was represented by 19 pictures, nine among which had been taken over from the old state collection. We find, with other words, that the principal older classics were well-known at the time. If, in later Catalogues, we find titles not mentioned in A.D. 639, this must be due to their not being known at the time and to the efforts of the Emperor Hsuan-tsung, who about a century later succeeded in adding many old master-pieces, hitherto concealed among the treasures of private collectors, to his state gallery. The history of many celebrated pictures may thus be traced from century to century by the carefully compiled "Catalogues", among which P'ei Hsiao-yüan's is an early pattern. Whoever cares to trace the history of any particular work will find all the necessary extracts in the chapters devoted to the history of art galleries (*li-tai-kién-tsang-hua*, 歷代鑒藏畫), contained in chaps. 95—100, forming a goodly sized volume, of the *Shu-hua-p'u*.

3. *Li Sui-chōn* (李嗣真) is mentioned as a painter of Buddhist, Taoist and Spirit, or Devil, pictures in the Chōng-kuan period (A.D. 627—650), but he was better known as the author of some sort of a catalogue of paintings. The work now ascribed to him

under the title *Sü-hua-p'in-lu* (續畫品錄) is probably spurious (Wylie, p. 110).

4. *Chang Yen-yüan* (張彥遠), the most prominent art historian and critic of the 9. century, to whom we are indebted for the oldest comprehensive history of the native art from the oldest times down to the year of its publication, the *Li-tai-ming-hua-ki* (歷代名畫記), i. e. "Records of famous painters during the various generations". This is one of the oldest sources on the earlier periods of Chinese pictorial art now extant. Chang Yen-yüan was the descendant of a well-known good family having among its members several prominent statesmen and high officials. Yen-yüan himself is casually mentioned in the biography of his grand-father Chang Hung-tsing (張弘靖, *T'ang-shu*, chap. 127, p. 7 *seqq.*), where he is praised for his learning as an art critic and a writer (彥遠博學有文辭). After the completion of his great work in 847 he was appointed Secretary in the Board of Ceremonies and rose to be a Director in the High Court of Appeal in 874. His grandfather Hung-tsing had collected an important picture gallery, where Yen-yüan made his studies.

The *Li-tai-ming-hua-ki* consists of ten books, or chapters. It is reprinted in the well-known collection *Hiau-tsin-t'au-yüan* (學津討原). For an analysis of its contents s. my paper "Ueber die einheimischen Quellen zur Geschichte der chinesischen Malerei" (Leipzig, Harrassowitz), pp. 4—11.

5. *Chu King-hüan* (朱景玄) of Soochow was a member of the Imperial Academy and an important art critic living at the beginning of the Sung dynasty say about A.D. 1000. His great work, in which the basis for all classification of merit in art has been furnished, was the *T'ang-ch'au-ming-hua-lu* (唐朝名畫錄), i. e. "Record of the celebrated painters of the

T'ang dynasty". The Chinese have, from olden times, been fond of classification. The pattern, how to classify genius, had been given centuries ago by the historian Pan Ku (died A.D. 92), who in chap. 20 of his *Ts'ien-han-shu* established a scale of nine grades for the gradation of merit. His highest ideals were called *shang-shang* (上上), i. e. "the superior among the superior", "the highest top", "the 1^A". Individuals having reached this stage of human development deserve to be called *shōng* (聖), or "Sages". This is the title by which the model emperors of antiquity, Yau, Shun, etc., and men of the type of Lau-tzī and Confucius are honored. Similarly the highest attainments in certain arts are distinguished by this word, e. g. *ts'au-shōng*, 草聖, lit. "a grass sage", i. e. "a first class authority in the art of writing the running hand style". The very lowest of Pan Ku's nine grades was *hia-hia* (下下), "the lowest of the low", i. e. the stupid masses (*yü-jōn*, 愚人). Pan Ku bases the leading idea of his classification on a remark of Confucius, who says: "Some are born with knowledge; some possess knowledge from study; and some acquire it after a painful feeling of their ignorance" (Legge, "The Doctrine of the Mean", *Chinese Classics*, Vol. I, p. 271). Pan Ku, therefore, says with similar words: "Those who are born with knowledge are the highest class" (生而知之者上也); "those who acquire knowledge from study come next" (學而知之者次也); "those who study with a painful feeling of their ignorance, i. e. without results, come after the latter again" (困而學之者又其次也); and, finally, "those folks who have that painful feeling of their ignorance and yet do not study are the lowest" (困而不學民斯爲下矣). Sié Ho did not make use of this classification yet in his celebrated "Six Canons". The first, who applied them to any

art, were Li Ssi-chōn (李嗣真) in his classification of calligraphists, and Chang Huai-kuan (張懷瓘), who in his critical work on handwriting, the *Shu-tuan* (書斷, s. *Ts'ung-mu*, chap. 112, p. 7), i. e. "Criticism of Calligraphists", applied the three terms *shōn* (神, "genius"), *miao* (妙, "talent") and *nōng* (能, "mechanical ability") to his calligraphists. This work appeared in the K'ai-yüan period (A.D. 713—742). When Chu King-hūan wrote, the three terms were, therefore, well-known in connection with the art of writing. He made use of them in classifying painters, but added a fourth class *i* (逸). The three first classes he divided again into first, second and third (*shang*, *chung* and *hia*, 上中下), thus having in all ten classes to express the relative merit of painters' work. This genesis of the classification of painters has been well explained in the Great Catalogue (*Ts'ung-mu*, chap. 12, p. 12). Extracts from Li Ssi-chōn's and Chang Huai-kuan's works are contained in the *Shu-hua-p'u*, chap. 8, pp. 19—27 and 27—36 respectively. Chu King-hūan's classification is reproduced in the same collection, chap. 17, pp. 25—32. This classification is being referred to in all the Chinese works on pictorial art down to the present day, to understand which it will be necessary to form an approximate idea of what the Chinese wish to say by these terms, the sense of which cannot be very clearly defined. Here is my own view on the subject.

Shōn-p'in (神品) is the class of those, whose work betrays the highest kind of inspiration, whose privilege it is to be called "genius by the grace of God" as it were, *shōn* being applied to anything supernatural; the term covers such masters who, like Raphael, would have been great painters, even had they been born without hands. They correspond to Pan Ku's first class: "those who are born with knowledge". *Miao-p'in*

(妙品), i. e. "the class of the talented", corresponds to Pan Ku's second category: "those who acquire knowledge from study"; their genius is not born with them, but acquired by application. The third class *nōng-p'in* (能品), i. e. "class of the capable", appears to involve merely mechanical skill. I am at a loss how to explain Chu King-hūan's *i-p'in* (逸品). He places it at the end of his four categories, other writers place it at the head, others again give it the second place, immediately after *shōn-p'in*.

In Chu King-hūan's enumeration Imperial Princes are hors de concours as it were; they stand too high to be criticised like ordinary mortals. Their names are followed by those of 94 artists, a proud phalanx during the three centuries, when the power of the T'ang dynasty was felt over the greater part of Asia. We should not forget that the list merely applies to this dynasty and that earlier classics like Ku K'ai-chī and Chang Sōng-yu are not covered by it. The nine "painter gods" appearing in its *shōn-p'in* class under three sub-divisions are 1.) Wu Tau-tzī, 2.) Chōu Fang, 3.) Yen Li-pōn, Yen Li-tō, Wei-chī I-sōng, Chang Ts'au, Han Kan, Li Ssi-sūn and Sié Tsi. The poet Wang Wei shares with six others the honor of heading the *miau-p'in* class. About two thirds of the list is made up by the merely capable men (*nōng-p'in*).

The character assigned to the several great masters has, of course, varied a good deal, as personal opinion is bound to differ. But certain masters have retained their places by a *consensus omnium* beyond all dispute, chief among them the greatest of all, Wu Tau-tzī. Cf. Giles, p. 71.

6. *King Hau* (荆浩, also called Hau-jan, 浩然), a native of Ts'in-shui (Shan-si), who flourished under the Posterior Liang dynasty (A.D. 907—921), was the author of a didactic poem on

- landscape-painting, the *Hua-shan-shui-fu* (畫山水賦), to which was appended an essay on drawing, entitled *Pi-fa-ki* (筆法記), lit. "Records on the rules of the Brush". S. *Ts'ung-mu*, chap. 112, p. 14. He was himself a painter of landscapes, trees and rocks (*Shu-hua-p'u*, chap. 49, p. 2). S. a. Giles, p. 78.
7. *Huang Hiu-fu* (黃休復, also called K'ui-pōn, 歸本), a native of Wu-ch'ang, is mentioned as the author of a work on pictorial art in Ssī-ch'uan, probably treating on the famous academy of Huang Ts'üan and his adherents during the Five Dynasties, entitled *I-chóu-ming-hua-lu* (益州名畫錄) and compiled during the Sung dynasty.
8. *Kuo Jo-hü* (郭若虛) was the author of the standard history of pictorial art between the years A.D. 841 to 1074, the continuation of Chang Yen-yüan's work, published some time after the year 1074. Its title is, like many old books, quoted with slight variations, but it is now known as the *T'u-hua-kién-wōn-chi* (圖畫見聞誌). The six chapters into which the work is divided contain much useful information. An analysis of its contents will be found in my paper "Ueber die einheimischen Quellen zur Gesch. der Malerei". He is the first critic who contrasts the merits of the old classics with those of his own time. The former were undisputed first masters in representing figures such as Buddhist and Taoist saints, scenes from life, portraits, oxen and horses; but the masters of the 10. and 11. centuries were superior to them in painting landscapes, flowers, bamboos, birds and fishes. He refers to the old classics Ku K'ai-chi, Lu Tan-wei, Chang Sōng-yu, Yen Li-pōn and his brother Li-tō, and finally Wu Tau-tzī, the unsurpassed painters of Buddhist and Taoist figures, Chang Hsüan and Chóu Fang, the portraitists, Tai Sung, the painter of oxen and buffaloes, and Han Kan, the horse-painter, as examples of the highest perfection in "the

expression of the spiritual element" such as the masters of his own time were incapable of reaching. On the other hand the landscapists of the Sung dynasty, men like Li Ch'öng and Fan K'uan, or the flower-painters Sū Hi and Huang Ts'üan, have not found their equals among the old classics. This view has been adopted and extended by later art historians and may be said to be the one held by the present generation. For additional notes s. Giles, p. 132.

9. *Kuo Ssi* (郭思, also called Tö-chi, 得之) was a son of the landscape-painter Kuo Hi. He took his degree as *tsin-shi* in A.D. 1082, when he entered upon a successful official career. He published a critical work under the title *Lin-ts'üan-kau-chi-tsi* (林泉高致集) in one chapter, containing some notes on pictorial art said to have been partly compiled from manuscripts left by his father Kuo Hi.
10. *Liu Tau-ch'un* (劉道醇), the writer supposed to have written the preface, dated A.D. 1059, of a work entitled *Wu-tai-ming-hua-p'u-i* (五代名畫補遺), i.e. "Supplement to the notable painters of the Five Dynasties", may, or may not, be the author of that book. Certainly the work exists and, as referring to that short period lying between the T'ang and Sung dynasties, refers to a most important epoch of Chinese pictorial art. The same author is credited with the *Sung-ch'au-ming-hua-p'ing* (宋朝名畫評), i. e. "Criticisms on notable painters of the Sung dynasty", treating on the early Sung painters, classified by Chang Huai-kuan's method. In this work Huang Ts'üan and his son are classed with the *shōn-p'in* geniuses for flowers, trees and birds; for human figures, however, merely as *miau-p'in*, third division, which seems to mark a progress in criticism in as much as other writers do not pretend to know that the

same painter may be strong in one special line and comparatively weak in another.

11. *Tōng Ch'un* (鄧椿), a native of Shuang-liu (Ssī-ch'uan), flourished at a time when pictorial art had just seen its best days. He was the son of Tōng Ming-shī, with whom he published conjointly a great work, in 40 books, on family names (s. Wylie, *Notes on Chinese Literature*, p. 147). His grand-father had occupied the position of a Privy Councillor under that great patron of art, the Emperor Hui-tsung, just at the time when public interest was being absorbed by the admiration of art works more than ever, and thus it may have happened that the critical study of paintings became traditional in his family. The Imperial collections of Hui-tsung were already represented by a magnificent descriptive catalogue, but there was no regular history of pictorial art to be found except the *Li-tai-ming-hua-ki*, treating the subject from the oldest times down to the year 841, and the *T'u-hua-kiên-wōn-chi*, in which the period from that year to A.D. 1074 was represented. Tōng Ch'un undertook the continuation of these two works in his *Hua-ki* (畫繼), i. e. "The Continuation of Pictorial Art", in 10 books, in which the account of pictorial work done is carried as far as the year 1167. In his eighth book Tōng Ch'un has placed on record a list of important pictures by old masters then in private hands, — a selection of the best among the best, or, as he calls it, "a hundred among a thousand, ten among a hundred, and but one among the ten"; "for", he says, "were I to describe such works as you can see every day, my book would be big enough to be carried by two oxen; what is not contained in this list, is that stuff of which Mi Fu says, it makes one shudder to look at it, and this is not worth being remembered". Tōng Ch'un's list contains but few among the great names of antiquity like Ku

K'ai-chī, whose picture representing "The Three Religions" (Confucius, Lau-tzī and Buddha) was in the hands of an art patron at K'ai-fōng-fu; T'ang masters being somewhat better represented by their works, especially Wu Tau-tzī and Wang Weī. Han Kan is represented by a horse-picture. But the majority of names belongs to the better masters of the 10. and 11. century. For further notes on Tōng Ch'un's work s. my papers "Ueber die einheimischen Quellen zur Geschichte der chin. Malerei", pp. 20—22, and "Fremde Einflüsse in der chin. Kunst", pp. 50—52, and Giles, p. 135.

12. *T'ang Hōu* (湯垕) is the name of the reputed author of a little work on pictorial art, the *Hua-kién* (畫鑒), a condensed review of the history of the art, published in A.D. 1330. It helps us to distinguish, among that mass of names appearing in the larger works, the important from the less important, at least for the earlier periods. S. a. Giles, p. 147.

13. *Li Chai* (李薦, also called Fang-shu, 方叔), born in Yang-ti near K'ai-fōng-fu, a personal friend of Su Tung-po, the poet, and a well-known writer of the 11. century, wrote a little book on pictorial art entitled *Tō-yü-ch'ai-hua-p'in* (德隅齋畫品), discussing the merits of 22 painters.

14. *Han Cho* (韓拙, also called Shun-ts'üan, 純全, and K'in-t'ang-nan-yang-jōn, 琴堂南陽人) lived about A.D. 1100 and, being a landscapist himself, published an essay on landscape-painting, entitled *Shan-shui-shun-ts'üan-tsi* (山水純全集), in which he analyzes landscape work in the following categories: hills; water; groves and trees; rocks; clouds, mist, smoke, light clouds, hill vapour, haloes, wind, rain, snow and dew; human figures, bridges and planks, gates, city walls, temples and monasteries, hill retreats, boats, carts, and views according to season; the rules how to use ink and the defects in spiritual

expression; how to study paintings; old and new methods. These, it appears, were the essentials to be taken into consideration by Chinese landscape-painters, whose most glorious period had just set in, when Han Cho wrote. Our biographies contain, besides that of Han Cho, the landscapist, also an account of one *Han Jo-cho* (韓若拙), a contemporary and countryman, who excelled in painting birds and portraits and who was sent to Korea in A.D. 1126 to paint the king's portrait. It is very likely that the two men are identical, as the authors of the great Catalogue of the Imperial Library (*Ts'ung-mu*, chap. 112, p. 32) have conjectured. S. a. Giles, p. 130 *seq.*

15. *Tung Yu* (董逵, also called Yen-yüan, 彥遠), born in Tung-p'ing (Shan-tung), became known during the Süan-ho period (A.D. 1119—1126) as a fellow worker of Huang Po-ssü, with whom he had an inclination towards archaeological studies in common. His two great works are the *Kuang-ch'uan-shu-po* (廣川書跋, essays on manuscripts) and the *Kuang-ch'uan-hua-po* (廣川畫跋, essays on pictures). The former had been re-printed in a series the blocks of which were destroyed in a conflagration under Wan-li (1573—1620), a sad loss, since they represented facsimile reproductions of Sung texts. But whatever blocks could be saved had been taken over by Man Tsin (毛晉), who utilised them in bringing out, with additions of his own, that rare collection called *Tsin-kang-pi-shu* (津逮秘書), containing 144 valuable old works and published about A.D. 1628. Unfortunately the collection, of which a copy is now in the Columbia Library of New York, contains only the *Shu-po*, and not the *Hua-po*. The latter was already very rare, when the Imperial Catalogue was compiled (A.D. 1774; cf. *Ts'ung-mu*, chap. 112, p. 34), the copy described by which was a manuscript dated 1365. The work is, however, frequently quoted in the

Shu-hua-p'u; and a portion of it (chaps. 2 to 4) has been reprinted in a collection of the Ming dynasty, the *Wang-shī-shu-hua-yüan* (王氏書畫苑), printed by Wang K'ién-ch'ang (王乾昌) and originally planned, though not carried out, by Wang Shī-chōn (王世貞, died 1593).

16. *Huang Po-ssü* (黃伯思, also called Chang-jui, 長睿, Siau pin, 霄賓, and Yün-lin-tzï, 雲林子) was born in Shau-wu-fu (Fu-kién), held a library appointment in the Chōng-ho period (A.D. 1111—1118) and died at the early age of forty, leaving the reputation of one of the most accomplished scholars of his time. He is also mentioned as a practical artist; among other work he copied Ku K'ai-chī's portrait of Huan Wōn (died A.D. 373, Giles, N°. 846; which seems to show that the great classic had been at work before that year) and a picture by Yen Li-pōn, without showing any new conception of his own. His greatness was, however, the erudition he laid down in his undeservedly little known work, the *Tung-kuan-yü-lun* (東觀餘論), a collection of archaeological aphorisms in two books, containing also some remarks on old paintings, though epigraphic and bronze treasures take up the main part of his interest. A good deal of the research work deposited in Wang Fu's *Po-ku-t'u-lu* is actually due to him.
17. *Hia Wōn-yen* (夏文彥, also called Shī-liang, 士良) was born in Hu-chōu-fu, but lived in Sung-kiang near Shanghai. He compiled a history of pictorial art under the title *T'u-hui-pau-kién* (圖繪寶鑒) in five books, consisting of more than 1500 short biographies of painters from the earliest times down to his own, his preface being dated 1365. Since we have better works for the earlier periods, the work becomes one of our sources merely for the Southern Sung and the Mongol periods, say the years 1227—1365. The author gives merely the names

of the earlier masters, whose works were not seen at his time, and refrains from entering any matter not practically important. The list of masters to whom, in his second book, he devotes somewhat fuller notices is the best guide to us in making a selection out of those masses of names preserved by the earlier art historians without having materially affected the development of art in later periods. These are the names we find constantly quoted in later works; I have, therefore, taken Hia Wön-yen's selection as a guide in my own biographical notes down to the 8. century A.D. All that precedes Ts'au Pu-hing of the 3. century is much too legendary to deserve serious consideration, and this may have been the reason why, in the *T'u-hui-pau-kién*, he is placed at the head of its biographical notes. The order, in which the masters of the Five Dynasties and those of the Sung period are enumerated is somewhat mixed up, and the notes are sometimes very meagre, so that we have to supplement them by those of later authors; but such as it is the book is a useful guide in making a judicious selection. A sixth chapter containing notes on the painters of the Ming dynasty has been added under the authorship of several hands, and a number of painters and paintresses of the present dynasty, probably not going much beyond the 17. century, together with a supplement ascribed to Hia Wön-yen, make up the 7. and 8. chapter. For further notes s. my paper "Ueber die einheimischen Quellen", etc., pp. 35—38, and Giles, p. 148.

18. *Chu Ts'an-li* (朱存理, also called Sing-fu, 性父), an eager collector of notes, who may have lived sometime in the 15. century A.D., published several works, including the *Tsing-hiau-lu* (旌孝錄, *Ts'ung-mu*, chap. 10, p. 12) and the *Shan-hu-mu-nan* (珊瑚木難), i. e. "Corals and Pearls". It seems doubtful, however, what share he has in the compilation of a work of

similar title, the *T'ie-wang-shan-hu* (鐵網珊瑚), i.e. "Corals fished with Iron Nets", published under another author's name in A.D. 1600, but supposed by some to have been left by him a hundred years before that time. Of the sixteen chapters of this book the first ten (*shu-p'in*, 書品) are devoted to calligraphic and epigraphic subjects, the last six (*hua-p'in*, 畫品) to pictorial art. In this second part some valuable material is contained in the shape of criticisms placed on record by connoisseurs on more than ninety master-pieces, chiefly of the Sung and Mongol periods. The *T'ie-wang-shan-hu* is one of the earliest works of its kind. What certain people have said about certain pictures, including the endorsements written on their works by the artists themselves and their friends, or some later owners, has since become a special branch of pictorial art literature and an important source of information.

19. *Tu Mu* (都穆), who died in A.D. 1525, probably collected critical notes on paintings, but it appears that a work published under his name in one book, the *Yü-i-piên* (寓意編) is not entirely due to him (s. *Ts'ung-mu*, chap. 113, p. 3).
20. *Sun Kung* (孫鑛, also called Wön-yung, 文融, and Yüé-fōng, 月峯) took his degree as *tsin-shī* in A.D. 1574 and rose in his official career to be President of the Board of War. He published a number of critical editions of the classics (s. *Ts'ung-mu*, chap. 34, p. 6 *seq.*) and a work, containing in all six books, entitled *Shu-hua-po-po* (書畫跋跋), i. e. "Remarks on the Remarks on Handwritings and Paintings". These "Remarks" (*po*, 跋, lit. "epilogues") had originally been written by Wang Shī-chōn (王世貞, died 1593, Giles, *Bibl. Dict.*, No. 2220), and Kung's "Remarks" were again added by way of commentary to the former. The book had been preserved as a manuscript

in the Sun family records for generations, before it was printed in A.D. 1740.

21. *Wang K'ien-ch'ang* (王乾昌) of Sung-kiang near Shanghai lived during the Wan-li period (A.D. 1573—1620). He took up the idea, originally planned by Wang Shih-ch'ün (王世貞, died 1593, s. above Nos. 15 and 20), of publishing a collection of rare works on calligraphy and pictorial art, which saw the light under the title *Wang-shih-shu-hua-yüan* (王氏書畫苑). Of the 43 works represented in this collection, 30 refer to pictorial art. Of some of them, only portions have been reprinted. A list of its contents appears in the *Hui-k'o-shu-mu* Catalogue, Sect. 11.
22. *Chang Siang-ho* (張祥河) of Sung-kiang near Shanghai published in 1848 a collection of reprints, consisting of twelve of the minor and rarer old works on pictorial art under the title *Ssi-t'ung-ku-ch'ai-lun-hua-tsi-ko* (四銅鼓齋論畫集刻). Some of their authors were well-known painters like Tau-tsi the Monk, Tsou I-kui, Wang Yüan-k'ü, and Fang Hün.
23. *Ch'ün Pang-yen* (陳邦彥, also called Shih-nan, 世南, and P'au-lu-tau-jön, 匏廬道人), a native of Hai-ning near Hang-chou, took his degree as *tsin-shü* in 1703 and rose in office to the position of a Sub-Chancellor in the Grand Secretariat and Vice-Minister in the Board of Ceremonies. In A.D. 1708 he compiled under orders from the Emperor K'ang-hi a large collection, comprising in all 120 books, of poetical effusions, found in Chinese literature down to the Ming dynasty, about all the celebrated paintings of past ages. The greater part of these effusions has appeared on the pictures to which they refer by way of endorsement (*ti*, 題), for which reason the collection is entitled *Li-tai-ti-hua-shih-lei* (歷代題畫詩類), i. e. "Cyclopedia of Poems written by way of endorsement on

the Paintings of the various Dynasties". The title indicates the arrangement of the work, which is divided somewhat like the great cyclopedias of the present dynasty into certain categories, suiting the subject of the pictures described, the pictures being grouped in chronological order under each head. It is a regular mine of information not only from a literary point of view, nearly all the prominent writers of the Chinese being represented in it, but also for research in the history of pictorial art on account of the thousands of paintings discussed in these poetic epilogues.

Postscript. The *T'oung Pao* for July 1904 contained on pp. 301—331 a most interesting paper by Prof. Éd. Chavannes, entitled *La peinture chinoise au Musée du Louvre*, with an Appendix: *Biographie de Kou K'ai-tche*, which I regret not having had an opportunity to see before the completion of my own notes. The biography of Ku K'ai-chi is particularly valuable, but it appears to me that Chavannes' translation as well as Giles' (p. 18), according to which the great master would appear to have been in the habit of expecting his customers to pay "cash down" before painting the eyes of his portraits, does not do him justice. It seems to me that the Chinese text does not necessarily involve such an insinuation. Cf. my Appendix I, No. 3.

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Pau-yen 寶巖	53	Shī-kung 石公	22
P'ei-hiang 佩香	55	Shī-kung-shang-jön 石公上	
Piën Shóu-mín 邊壽民	52	人	23
Piën Wón-yü 卞文瑜	1	Shī-min 時敏	8
Pin 濱	43	Shī-piau 士標	25
Ping 冰	12a	Shī-p'ing 石屏	60
Ping-chón 秉貞	28	Shī-sai 碩塞	3
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T'ang Tsu-siang 湯祖祥	36	後人	23
Tau-tsi 道濟	23	Tsing-chī-lau-jŭn 清癡老	
T'au 濤	46. 49	人	34
Trié-sóu 蜨叟	5	Tsing-huan 青隼	67
Trién-su 田叔	"	Tsing-hui-lau-jŭn 清暉老	
Trién-tu-shan-jŭn 天篤山人	46	人	10
Ting-si 廷錫	37	Tsing-siang-lau-jŭn 清湘	
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T'ōng 澄	24	Tsing-yü 清于	12a
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		Tsō 澤	4
Ts'ai Tsō 蔡澤	4	Tsu-siang 祖祥	36
Ts'ang-lin 蒼霖	4	Tsung-p'an 宗磐	48
Tsi 集	56	Tsung-yang 宗揚	45
Ts'i-hiang 七薊	57	Ts'üan 荃	12b
Tsi-tsiu 祭洒	15	Tsün-kung 駿公	15
Tsiang Ki-si 蔣季錫	37		
Tsiang Ting-si 蔣廷錫	"	Wang-an 忘庵	21
Tsiau Ping-chōn 焦秉貞	28	Wang Hui 王翬 or 輝	10
		Wang Kién 王鑑	9

Wang Shī-min 王時敏	8	Yen 岫	2
Wang Su 王素	49	Yen-k'o 煙客	8
Wang T'au 王濤	„	Yin 因	26
Wang Wōn-chī 王文治	51	Yin 岑	53
Wang Wu 王武	21	Ying-piau 癭瓢	39
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Weī-ch'ang 渭長	65	Yū 漁	65
Weī-ch'ōug 維城	48	Yū-king 禹鄉	51
Weī-chī 韋之	31	Yū-shan 漁山	13
Weī-k'i 維祺	52	Yū-shōng 雨生	63
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Wōn-min 文敏	1	Yūan-ho 沅和	32
Wōn-tsung 文驄	17	Yūan-k'i 原祁	11
Wōn-yū 文瑜	1	Yūan-pau 原褒	29
Wu 武	21	Yūan-yū 元馭	12a
Wu-k'i 無奇	26	Yūé-an 約庵	18
Wu Li 吳歷	13	Yūn 雲	34
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Chang Hūan 張萱	34	Hiau-shī 孝師	20
Chang-k'ang 長康	3	Hié 協	2
Chang Mo 張墨	2	Hién-chī 獻之	4
Chang-shóu 長壽	21. 22	Hién-hi 咸熙	45
Chang Sōng-yu 張僧繇	9	Ho 赫	7
Chang Tsau 張皞	31	Ho Chang-shóu 何長壽	22
Ch'ang-yu 昌祐	42	Hu Huan 胡瓌	39
Chau Kan 趙幹	24	Hu K'ién 胡虔	„
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		玄 or 元	27
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Ts'au Pu-hing 曹不興	1	玄 or 元	27
Tsi 稷	26	Wu Tau-tzī 吳道子	„
Tsién 漸	35		
Tsui 最	8	Yau Tsui 姚最	8
Tsung-ch'ōng 宗成	45	Yé-wang 野王	11
Ts'üan 荃	42	Yen Li-pōn 閻立本	19
		Yen Li-tō 閻立德	18
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		Yu-ch'ōng 右丞	28
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	Mi Nan-kung 米南宮 App.I, 45	
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Hau 浩	6	
Hia Wön-yen 夏文彥	17 Pang-yen 邦彥	23
Hiau-yüan 孝源	2 P'au-lu-tau-jön 匏廬道人	
Hiu-fu 休復	7 P'ei Hiau-yüan 裴孝源	2
Hóu 垢	12 Po-ssü 伯思	16
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Huang Po-ssü 黃伯思	16 Siang-ho 祥河	22
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K'in-t'ang-nan-yang-jön 琴堂	Shün-ts'üan 純全	14
南陽人	14	
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King-hüan 景玄	5 Ssi-chön 嗣貞	3
K'ui-pön 歸本	7	
Kung 鑣	20 Tang Hóu 湯垢	12
Kuo Jo-hü 郭若虛	8 Tan-ch'un 道醇	10
Kuo Ssi 郭思	9 Tö-chí 得之	9
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ILLUSTRATIONS.

1. (Frontispice). Unknown Painter (19. century?): A Crane. Illustrating the "calligraphic" manner by which one continuous stroke of the brush performs work done by others with many strokes, as shown in the bird's left leg, the trunk and some of the twigs of the tree.
2. *Lü Ki*: Gold Pheasants. Dated 1497. A silk scroll in brilliant colors imitating, as the inscription says, the style of the Sung dynasty (10. to 13. century).
3. *Lu Chī* (1496—1576): Bamboos and Peach-Blossoms. Imitating the coloristic manner of T'ang Kié-yüan (唐解元), i. e. T'ang Yin (1470—1523). A comparison with the illustrations in Li K'an's monograph on bamboo-drawing (*Chu-p'u*, 竹譜) seems to show that the artist wished to represent bamboo-leaves agitated by a light breeze. The picture is drawn on paper to which a goldish hue is given by way of back-ground.
4. *T'ang Yin*: Carp. Dated 1508. From a big paper scroll, black and white of a yellowish tint.
5. *Hua Yen*, who on his pictures mostly calls himself Sin-lo-shan-jōn (17. century): The Fairy Ma-ku carrying a Lute. From a paper-scroll copied by T'ang Lu-ming (about 1850).
6. Three Landscapes.
 - a. *Wang Hui* (1632—1720). Copy from Tung Peī-yüan (董北苑), i. e. Tung Yüan (董源), of the 10. century, who in his black and white landscapes was an immediate

imitator of Wang Weï's school (8. century, s. Appendix I, No. 28). Note the mannerism in the treatment of trees, the trunks of which are not hidden by foliage; the piled-up rocks rising one above another out of a misty atmosphere, and the faint indications of vegetable life marking the edges of the rocks.

b. Ch'a Shī-piau (1615—1698). An original landscape in his broad and inky style, the groups of trees reminding of Mi Nan-kung's blotchy specimens of foliage as shown in the *Kiē-tzī-yüan Hua-chuan*.

c. Chang Yin (19. century). Copy of the lower part of a landscape by Kiang Ts'an, also called Kuan-tau (江參貫道), a clever landscapist of Tung Yüan's school (12. cent.).

7. *Tsiau Ping-chōn*: "The Rice-harvest". Wood-cut from the *Kōng-chī-t'u*. To illustrate the artist's knowledge of perspective.
8. *Tsōu I-kui* (1686—1772): Flower Still-life. Dated 1764. Silk-scroll.
9. *Chu Huan-yo* (about A.D. 1800?): Shōu-sing, the God of Longevity, riding through the air. From a Finger-Painting on paper representing the tops of a pine-tree grove, the pine being a symbol of long life, and cloudy atmosphere, through which the god is seen riding on a stag, followed by a boy servant carrying the "staff of long life", one of Shōu-sing's attributes.
10. *Wang Yün Chu-li* (17. cent.): Landscape. The style of Li Ch'ōng, the landscapist of the 10. century, some of whose work Wang Yün copied in 1687, may be recognised in the manner shown in the treatment of trees, rocks, perspective and atmospheric eccentricities.
11. *Tsiang T'ing-si*: Phoenix. Dated 1688. The inscription says that it is drawn in the style of the Yüan painters (13. cent.), and the stiffness and want of independence in the outlines of the bird shows it to be a copy. It may be an early study of the artist's, who in 1688 was only nineteen years of age.

12. *Huang Shōn*: Old Man. Dated 1726. A big paper scroll drawn in the style of Shang-kuan Chōu, Huang Shōn's teacher. The inscription shows his characteristic handwriting in the grass-character style.
13. *Kin Nung* (about 1750): Buddhist Saint.
14. *Piēn Shōu-min* (about A.D. 1800): Ducks among Rushes. A characteristic specimen of his work, which owing to his great local popularity as a specialist has been much counterfeited.
15. *Min Chōn* (about A.D. 1800): Fairy riding a Frog. From an original of the Mongol period (13. century), as we may conclude from the artist's signature, though a certain precision and independence in handling the subject, — a feature peculiar to many of the professed "copies" made from old models by some of the better modern masters —, suggests a free imitation rather than an exact copy. The idea of representing the celestial rider with his fore-shortened face looking down on the animal and his hands held as though required to balance his body on this hazardous ride is probably the main share of the Mongol inventor in this picture.
16. *Min Chōn* (about A.D. 1800): "Snooping Boys". With all the carelessness in the treatment of this black and white sketch, which may have just been good enough to pay the painter's wine-bill of a gay night, the subject reminds one of Murillo's famous picture in the Munich galleries and, being an original, betrays Min Chōn's sense of humor. The foreshortening of a human face, as shown in one of the boy figures, has been the ambition of many Chinese artists. Possibly the wish to draw such a face has been instrumental in the invention of the subjects of the two illustrations (Nos. 15 and 16).
17. *Kai K'i*: Still-life (Rock, Flowers and Tree) in the style of the Mongol dynasty, dated 1827, probably a mere study, the subject

being quite different from the other works I have seen of this artist, who revelled in sketches of elegant girls with red cheeks and stylish coiffures. The tree with its bareness is characteristic of the style it is supposed to represent. The rock, too, betrays that mannerism so little attractive to European eyes, by which the edges of hills and stony surfaces are marked by some kind of vegetation (*tién-t'ai*, 點苔, "specked moss"?). The narcissus flowers at the bottom challenge comparison with Chóu I-kui's flower still-life (No. 8), drawn in a style quite different from Kai K'i's.

18. *Huang Hau*: K'in Kau and the Red Carp. The carp is drawn with just the faintest indication of a pale red color, while the rider's garment looks as though it had been soaked in a bath of blue water indicating the man's long residence among the floods of lakes and rivers. Unfortunately the reproduction cannot render the principal charm of the picture, its coloring.
 19. *Yang Pa*: Landscape. I have failed to ascertain particulars about the painter, but take it for granted that he belongs to the 19. century.
 20. *Wu Tau-tz'i*: Nirvāna. Even in this greatly reduced and, owing to the absence of all color, naturally very imperfect reproduction the greatness of the composition may be admired. Look at the dozens of human figures, how every one of them has its own attitude, and how each face is shown in a different position, somewhat like the different hands in Leonardo da Vinci's celebrated "Last Supper". The master indulges in quite a number of foreshortenings among these faces, the expression of which is, of course, lost in our reproduction.
 21. *Tau Tsi* (17. cent.): Copy of Sū Weï's copy of Wang Weï's "Snow-covered Banana".
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